

THE CLASSICAL JOURNAL

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE
MIDDLE WEST AND SOUTH WITH THE COOPERATION
OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND
AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

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VOLUME XXXIV

OCTOBER, 1938

NUMBER 1

PROGRESS AND PROBLEMS OF THE COMMITTEE ON THE PRESENT STATUS OF CLASSICAL EDUCATION¹

By A. PELZER WAGENER
The College of William and Mary

It will be remembered that this committee was appointed in 1935 immediately following the St. Louis meeting of the Association. Its purpose was, first, to study the status of Latin teaching in relation to the spreading core-curriculum plan of school organization; secondly, to devise and carry through plans for protecting the study of Latin in the schools, and to promote co-operation between the humanistic fields in combating the extreme tendency toward the domination of education by the social approach. The year 1935-36 was concerned with the first objective. The past two years have been devoted to the second. Some progress has been made, while many problems still lie before us.

The detailed activities of the committee have been presented during the past year in one or two printed reports and in several mimeographed bulletins. Furthermore, "news-letters" have been sent out by certain of the regional directors in our organization. A review at this time may serve, however, as a reminder and as an incentive to effort during the coming year on the part of an increased number of interested Latin teachers.

In general, working organizations have been effected in almost every state in our territory; closer contacts have been established between teachers of Latin; questionnaires have been circulated to

¹ Report to the annual meeting of the Association, 1938, condensed.

arouse the teachers themselves to action, to give a picture of conditions in the various states, and to provide lists of dependable supporters; publicity material has been printed and distributed; conferences within states have been held; new state associations have been formed; classical contests have been revived or started; newspaper publicity has been secured.

Real progress has come in at least one important respect, over which we may really be encouraged. This lies in the fact that there has been an awakening as to the serious situation into which education is being brought, or even has already been brought, by the dominant forces in educational thinking and administration, and by the exaltation of the social studies and of social objectives as the determining factors in the entire educational system. Consequently there has come about the steadily strengthened determination among scholars and teachers in the humanistic fields and among adherents of a sound, reasonable philosophy of education to make a united stand in defense of their principles.

Most significant of what is happening are the thoughts expressed by President Seymour of Yale, as they were quoted in the *Classical Weekly* of March 28. He points out the folly of multiplying courses in the field of the social studies in the belief that better preparation is being given for service to the public welfare. He calls for the salvation and re-invigoration of the older departments and advises that, whatever the future career of the student may be, he "should be placed in an atmosphere where he can draw power from the liberal arts and sciences."²

President Seymour is voicing a growing concern and a spreading conviction. Along the same line is a resolution of the Humanist Society of the University of Iowa, endorsing "the movement to combat the present trend toward making the Social Sciences the core of the school curriculum and the resultant elimination of language study and other humanistic subjects." Dorothy Thompson recently expressed similar thoughts in a syndicated newspaper article.³ The opinions secured by Miss Guyles and Mr. Winspear from members of the faculty of the University of Wisconsin, by

² From an address, "The University Curriculum and Its Relation to Public Service," delivered before the members of the Association of American Universities at Providence, R. I., November 12, 1937.

³ Cf. *CLASSICAL JOURNAL*, XXXIII, 558 f.

a special committee of the Virginia Classical Association from a representative group of Virginians prominent in various fields of occupation, and by Mr. J. W. D. Skiles, of Louisville, from a similar group of Kentuckians show how widespread and how deeply grounded are convictions favorable to our viewpoint, if only they can be made effectively vocal.

The principal undertaking of the Inter-Association Policies Committee, which was formed December, 1936, was to secure financial support from some foundation. While no grant has yet been secured, the attitudes of certain groups which have been approached indicate their realization of the importance of our undertaking and their interest in helping to solve the present problem in the best interest of American education.

One of the first steps taken by our committee was to form contacts with organized groups in other humanistic fields, among them the Modern Language Association and the National Federation of Modern Language Teachers. At the meeting of the Modern Language Association in December, 1936, the president, Professor Carleton Brown, of New York University, delivered his presidential address on "The Assault on the Castle." The result was the appointment of a committee of the Modern Language Association with Professor Howard M. Jones, of Harvard University, as chairman. The committee presented a masterly and voluminous report of forty-five pages at the 1937 meeting of the Modern Language Association last December. The first half of the report deals with the philosophy of modern Progressive Education and its implications in theory and practice for the status of the older humanistic subjects. It puts in logical and impressive form material which our own committee, concerned with the practical problem of trying to combat an existing situation in one particular field, assumed—perhaps erroneously—to be familiar to everyone with whom it would work. The second half of the report is concerned with the activities of the National Council of Teachers of English and presents the results of so-called "progressive thinking" in the field of English upon objectives and methods in that field.

This report has had as a secondary effect the appointment of a special committee by the National Federation of Modern Language Teachers to take steps for the defense of modern language

teaching and to co-operate with similar groups in other subject fields.

At the annual meeting of the American Council of Learned Societies in January, 1937 the delegates of the American Philological Association, the Modern Language Association, and the Linguistic Society of America, pursuant to instructions from their societies, requested the Council to take cognizance of the situation facing the humanistic studies and to confer with other national councils which might also be interested in the matter. Some informal conferences were held. In December last the Modern Language Association referred Professor Jones's report to the Council with the request that the study be continued by the Council on a broader basis by means of a special committee appointed for that purpose.

The meeting of the Council on the afternoon of January 28, at which a discussion of "Recent Educational Trends and the Study of the Humanities" was the special order of business, was most heartening and inspiring. After set speeches by Professor Jones, Dean Henry Grattan Doyle, of George Washington University, and Professor A. P. Wagener, the general discussion was participated in by a large number of those present. It was the unanimous opinion that the seriousness of the situation demanded unified and thorough study of the function of the humanities in education and, upon the basis of the results of this study, unified and vigorous action to insure to the humanistic studies their rightful place. As a result of the resolution passed by the Council, tentative plans for the contemplated study have been formulated. After reviewing the restricted scope of previous similar studies, the report upon the present plan states:

Its point of view would be that of the humanistic studies as a group. While not attempting to formulate educational theories and philosophies, or to involve new educational practices, it would of necessity concern itself with educational theory and practice, if for no other reason than to remove the maladjustments and misunderstandings that have come into existence between education, on the one hand, and the humanities and most other disciplines on the other. It would also have to take into account the entire educational process, from elementary schools into the vast range of adult education; for a too exclusive concern of humanistic scholarship with the graduate school and research has tended to isolate it on the one side from the

sources from which it must seek renewal, and on the other side, from the great body of its ultimate consumers.

The objectives of the study may be briefly summarized as follows:

A. To arrive at some clear conception, if possible, of present educational trends and of the conditions that determine them.

B. To define the humanities in both general and specific terms, and to make clear their community of interest and their relations to other subjects or studies.

C. To ascertain and appraise the educational values of the humanities with especial reference to the life of the individual and the needs of society.

D. To furnish guidance for the fullest possible realization of these values.

At the end of this study, which is assured in some form, a platform will have been established upon which the humanistic subjects may base their claim to a place in American education, and defensible objectives will have been set up. With these in mind each subject may then build its own procedures. The action taken by the United Chapters of the Phi Beta Kappa Society last December in appointing a committee to review standards of recommendation for chapters and membership, and to urge various associations throughout the country "to do what they can toward the re-establishment of the liberal arts emphasis in the schools in their vicinities" is an interesting contribution to these aims. Already the co-operation of many national associations has been promised. We may feel that we are well on the road to a successful culmination of our efforts in one of the most essential undertakings related to the work of our committee.

In the address to which reference has been made, President Seymour says in the very midst of the remarks that have been quoted:

Partly because of their [i.e., the older departments'] trust in tradition and confidence invoked by their former supremacy, they have failed to adapt themselves to the younger generations. The time has come for them to face the necessity of such adaptation. They can save themselves only by answering the demands of intellectual interest.

One of our serious problems is to determine just what such an answer will be. On this there is apparently no unanimity of opinion among classical scholars and teachers. A recent review of the revised edition of an older first-year Latin text condemns its application of the functional approach, its use of "made" Latin, its attempt to vitalize the children's understanding of Roman civiliza-

tion through illustrations and descriptive material in English, and its omission of the subjunctive mood in conformity with the recommendations of the Classical Investigation. Yet many of us feel the absolute necessity of using many of these approaches, the need of adapting material and procedures to the product of the elementary schools passed on to the teacher of Latin, and the folly of producing texts beyond the range of preparation, abilities, and interests of the children for whom they are intended. One student of curriculum construction points out the value of capitalizing upon the social values of our study, while we find elsewhere a call for the renunciation of the "futile position that the study of Latin has a social value in that it enables children to read stories in 'made Latin' of Roman family life and so on." When, in a certain state, curriculum workers are struggling to develop material, activities, and procedures which will insure the preservation of the sound values of Latin study and yet meet the objectives of general education, common sense would dictate that an article should not be written for the state educational journal condemning these very methods. Yet this has happened. Not that there is lacking sound reasoning in much of the criticism; but it is frequently based on limited understanding of what is advocated and of conditions that must be faced. It is certainly false logic that would lend comfort to the enemy by emphasizing disagreements on technical details. Rather we should attempt to define what are sound, defensible, and attainable objectives in classical study at every level of instruction and be prepared to abide by and to defend our decision. A writer in a recent issue of *Michigan School of Education Bulletin*⁴ is right when he says:

The teachers of children and youth are aware of many chronic ills. It is these that the innovator must expose. And the conservative must consult them also, or forego his right to protest. It is folly for him to cry out from the "parapet"; let him descend and search the foundation for himself. Let him study the children and the school, and then add his voice to the formulation of hypotheses.

The solution of the serious problem of the place to be sought for Latin in the modern high-school curriculum will be hastened by

⁴ Fred G. Walcott, "Attitudes Toward the Progressive Movement," March, 1938, 88-91.

developing a sound and reasonable attitude on the part of our classical leaders which all can accept. To this the committee hopes to contribute through studies and recommendations by its Subcommittee on Curriculum Study, whose findings should be of immediate value for the general study of the humanities. Such a sound and reasonable attitude is vitally necessary at once to our own people, who are confronted by curriculum revisions which are not waiting on us. In Ohio, they are faced by changes to be made in requirements for the preparation of the elementary teachers, which would mean the elimination of foreign language, mathematics, and even natural science, as conventionally organized, from the prospective teachers'-college course. In North Dakota the curriculum is even now being revised and the question is being raised as to the entire elimination of foreign language from the smaller high schools. Curriculum revisions are in progress in West Virginia, Texas, Michigan, Missouri, and elsewhere. The leaders in the fight need to be furnished with sound principles to work for, demonstrable arguments to present, and concrete materials to work with. The establishment of a source of supply to which they can turn is one of our great problems.

We need to assume a diplomatic and sympathetic attitude toward the many educationists and educational administrators who are thoughtful and fair in their attitude and who are earnestly seeking to promote the welfare of American education and of the children of our country. That this is a wise attitude was brought out in many of the speeches made in the discussion before the American Council of Learned Societies. It is foolish to attack all education because of the attitude of an extreme, biased, bigoted, and unscholarly minority even though this group is apparently dominant at the present time, certainly vocally so. We need also to be fair in our claims for recognition and to recognize that there is a proper function for all of the disciplines—humanistic, scientific, and social. We need to develop within our own body a sympathetic understanding and attitude toward the problems and purposes with which those in the various spheres of high-school, college, and university education are faced. Above all, the college and university instructor needs to reach down to the high-school and

help the teacher there, with whom ultimately rests the well-being of our subject. He must give inspiration, advice, and practical assistance freely and gladly.

The improvement of teaching is most essential, in fact of paramount importance. Thought should be given by college and university departments of classics to the more functional organization of their teacher-training courses and of their schedules of work for majoring or concentration. These courses should be of such a nature as to provide the prospective teacher with the equipment in knowledge and skills which will make his work with the pupils so successful as to build up an army of advocates for classical study.

The final problem to which attention should be called is one upon which there has been much division of opinion. It is the need for continued and increased favorable publicity, and for the constant cultivation of favorable public relations. In this everyone can help in some of the varied ways that will come to the mind of anyone who thinks about it at all. Spectacular and country-wide undertakings call for expenditures of money which we do not at present have. Possibly funds will come in at some time or other. In the meantime the central committee will supply what it can, and will rely upon the state committees and individual teachers and leaders to contribute their share. Classical people as a group object to both the idea and the term "propaganda." This is not propaganda and let us from now on discard the term. It is presenting to children and to parents of children who should study Latin and Greek the values in those studies they should know of. It is presenting to the public at large the services of our subject in research and discovery, in adding to the intellectual equipment of our people, and in enriching their lives with enduring cultural values. Surely that is dignified, legitimate, and necessary publicity.

Finally, the support of every member of our association is needed through continued labor for our cause, through an attitude of persistent hopefulness, and certainly through gifts to the fund upon which we must rely for carrying on the projects that have been launched.

VERGIL'S WORKMANSHIP

By CLARENCE W. MENDELL
Yale University

Because I believe what was once held to be axiomatic, that the more a teacher knows about his subject the more successfully can he teach it and because I believe that even a schoolboy will do better and more cheerful work in proportion as he is led on into more advanced knowledge, I want to suggest some elementary research which I think can be used in the Vergil class without damage to teacher, to student, or even to Vergil.

The Middle Ages surrounded Vergil with a veil of mystery. On the one hand he became a saint equipped with a halo and a complete array of Christian attributes including the gift of prophecy. On the other hand he became a magician not unacquainted with the arch magician of hell. One mediaeval picture of Vergil almost merges the two persons, saint and magician:

Among the many wonderful works of Virgilius in his time was a large and fair orchard that he planted behind his palace with every kind of fruitful tree and flowering shrub that grows out of the ground. In this paradise every beast that is of use or pleasure to mankind roamed at will, and its glades resounded day and night with the song of birds; in the midst of the garden was formed a pool wherein fish could be seen darting to and fro, and this garden, so rich in delights of flower and fruit, of beast and bird and fish, yet needed no protecting care from hedge or wall, for around it Virgilius cast a magic spell, through which no man from without could enter in nor could any living creature from within go forth beyond its boundaries.¹

If we may take this picture for the moment as symbolic rather than literal we can find in it little to quarrel with except the isolation. No man need be barred from the paradise of Vergil. It is

¹ From *Mediaeval Legends*: London (1898), Number Two. "The Wonderful History of Virgilius, the Sorcerer of Rome."

undoubtedly as fair as the mediaeval writer painted it, but I should like to indicate that it is not surrounded by any magic wall and that the garden was made to grow like any other garden not only by the use of creative imagination but by the transplanting of rare varieties from other gardens and by the unstinted application of fertilizer and hard work. Vergil may not have been a dirt farmer in his Mantuan home but in the field of poetry he undoubtedly was.

My purpose is not to present Vergil as less great than tradition has made him. The greatness that comes from mystery is not to be compared with that greatness which we can in some degree understand and for which we at least have a measuring stick as well as a divining rod. I sincerely believe that unless we teachers know something of the transplanting and fertilizing and cultivating which Vergil did to create the garden of the *Aeneid*, we cannot possibly make it real or vital to the student.

Vergil of course studied Homer and of course he studied Apollonius of Rhodes. But for the moment I am going to consider only some of the Latin poets that contributed their specialities to Vergil's garden.

Ennius would perhaps seem to be the most natural source of material help. And in actual fact I suspect that Vergil drew more on him than on anyone else. Certain it is that he borrowed more openly, with no apology, and with a certain pride. For he more than once sacrificed his own superior sense of rhythm to use a phrase from the earlier poet, sanctioned by a pious tradition. Such is iv, 404:²

it nigrum campis agmen praedamque per herbas

The first four words, containing three and one-half feet, all spondees, are taken, says Servius, directly from Ennius. Meter and syntax are both a bit archaic. Ennius was speaking of elephants, Vergil of ants. It seems entirely possible that Ennius may have had another passage with a simile of ants, for it is probable that Horace's ants as well as Vergil's come from a familiar source (*nam exemplo est*) and Vergil is apt to signal a longer borrowing by the use of an obvious tag. A similar acceptance of a metrical

² When the poem is not named the *Aeneid* is to be understood.

peculiarity is the close of the verse in XII, 552: *summa nituntur opum vi*, a tag taken directly from Ennius. Here and in his familiar *divum pater atque hominum rex* (x, 2), he accepted the monosyllabic ending because of the sonorous line. But in XII, 565 it is hard to understand why he borrowed the tag, *Juppiter hac stat*. Obviously it was nothing to be ashamed of to borrow from Ennius, but rather the contrary. The end of the line is the commonest type of this tag borrowing: *concurrunt undique telis, vertunt crateras aenos, tuo cum flumine sancto, quem non virtutis egentem*. But the beginning is also freely borrowed: *Est locus Hesperiam, at tuba terribilem sonitu, tollitur in caelum clamor*. Slight changes Vergil introduced, sometimes to improve the sound, as in the familiar end tag, *sonitu quatit ungula campum*, where Ennius had read *terram*, or in another second half-line, *calido mihi sanguine poenas*, which avoids the harshness of Ennius', *calido das sanguine poenas*. Such is, I imagine, the change in II, 782: *leni fluit agmine Thybris*, in place of *leni fluit agmine flumen*. The repetition of *flu-* probably displeased Vergil almost as much as it delighted Ennius. At other times the change is merely to bring the line into the particular structure of the sentence, and this is hardly a real variation: *nox intempesta tenebat* for *nox intempesta teneret*, or *stellis ardentibus aptum* for *stellis ardentibus apta*.

Such is the chief visible use of Ennius—half-lines borrowed for convenience, for their inherent worth, and for the dignity which they lent by their origin to the work of the younger poet. He makes deliberate use of this traditional value of Ennian phrases when he describes Fabius in the lower world (VI, 846):

unus qui nobis cunctando restituis rem.

With the change of one word and one letter Vergil takes over what was presumably as familiar a line to the Romans as "silent upon a peak in Darien" is to us and equally significant.

But in addition to this practice of transplanting, Vergil also practised the art of cross-breeding. The phrase *uncta carina* seems to have pleased him. Ennius had used it in an exaggerated metrical imitation of the gliding ship (478, ed. Vahlen)

labitur uncta carina per aequora cana celocis,

and again, (386, ed. Vahlen)

labitur uncta carina, volat super impetus undas.

To Vergil's more sophisticated taste this was hardly tolerable. But in iv, 398 he blends the *uncta carina* with a truly Ennian spondaic beginning:

deducunt toto navis. Natat uncta carina.

It is at least open to question whether Ennius' more naive pleasure in the long swing of the gliding boat is any less poetic than the conscious contrast in the Vergilian line between the heavy shoving down shore in the first half and the lightly slipping shallop at the end. That the younger poet was consciously borrowing is obvious when we reach VIII, 91 and read: *labitur uncta vadis abies, mirantur et undae*, but again he has made a cross with one of his own stock. Why the boat rhythm should have offended him more than another, the galloping motif, it is hard to say. Perhaps because he himself invented the larger part of the latter. Ennius wrote

Consequitur. Summo sonitu quatit ungula terram.

This has certainly something of the ring of the hoofs in it, but Vergil had been experimenting with the old-fashioned *quadrupes* and *quadrupedans*. He was reasonably satisfied with *quadrupedantum* as a pentesyllabic ending; he tried *quadrupes* in the first position; but he solved the problem by crossing his own hardy perennial with the imported specialty and produced a rather showy but very popular hybrid. The first blossom was not quite perfect (XI, 875):

quadripedumque putrem cursu quatit ungula campum,

but the second (VIII, 596) received at once general acceptance as perfect in its class:

quadripedante putrem sonitu quatit ungula campum.

We sometimes forget that Vergil had tried to produce this bloom without crossing and indeed had done more than well (XI, 714):

quadripedemque citum ferrata calce fatigat.

A more elaborate case of crossing is that in IX, 630. Ennius had written (527 ed. Vahlen):

Tum tonuit laevum bene tempestate serena.

Lucretius pointed out the scientific incorrectness of this statement (VI, 99):

nec fit enim sonitus caeli de parte serena.

Vergil merged these two and crossed the result with his own familiar *audiit et* to produce (IX, 630 f):

Audiit et caeli genitor de parte serena
intonuit laevum, sonat una fatifer arcus.

Heaven has been transferred to the great sire and the sound to the bow but the sources are clear.

In this last instance we find the influence of Lucretius intruding. It would hardly be surprising to discover that the student of Siro had drawn heavily on the great exponent of Epicureanism. But in spite of much research, scholars have not succeeded in finding very much of Lucretius in the *Aeneid*. The serenity of Vergil's Epicurean faith was somewhat foreign to the materialistic fanaticism of Lucretius. Lucretius furnished an occasional phrase, *modis pallentia miris, asper acerba tuens, novo cum spargit lumine terras, calidum de pectore flumen*.

There are two particularly interesting instances of generous borrowing from Lucretius. The Epicurean poet wrote in V, 33:

asper, acerba tuens, immani corpore serpens.

In his ninth book (794) Vergil borrowed intact the opening half line: *asper, acerba tuens*. The second half of the verse he tried three times: III, 427, *immani corpore pistrix*; V, 372 *immani corpore, qui se*; and VIII, 330, *immani corpore Thybris*. Lucretius wrote (II, 29 f.):

cum tamen inter se prostrati in gramine molli
propter aquae rivum sub ramis arboris altae.

In his early days, Vergil was evidently hesitant to copy directly and so draw attention to his copying. In the *Culex* he echoed the first of these two lines in his own line 69:

saepe super tenero prosternit gramine corpus;

the second in line 390:

rivum propter aquae, viridi sub fronde latentem.

In both lines the variations are as noteworthy as the imitations. When he came to write his *Eclogues* he was more open about the loan (VIII, 87):

propter aquae rivum viridi procumbit in ulva.

Here is the first half of a line taken whole as he took them from Ennius and the second half is used almost intact in *Aeneid* VII, 108:

corpora sub ramis deponunt arboris altae.

It would seem that Lucretius like Ennius had become something of a "classic" and that Vergil could borrow boldly without any fear of being criticised as a plagiarist.

But it was largely from another source that Vergil absorbed such influence as the Lucretian age had for him. Catullus influenced him profoundly. And of course this is the most important, I think I can safely say *the* important, source to study if we would know what helped to mould the harsh numbers of Ennius into the grace and pathos of Vergil.

First of all I should be inclined to say that it was *not* the intrusion of the lyric note of Catullus. I suspect that the figure of the flower cut by the passing plow came from Catullus XI, and the phrase *Vesper Olympo* surely looks as though its source was Catullus LXII. Vergil's *diversa per aequora vectos* must almost surely have come to his mind from Catullus CI. But apart from these very natural echoes I find in the *Aeneid* only the sixty-fourth of Catullus and that I find throughout the whole epic. This fact is significant. The *Culex* of course suggests the same situation and to one who believes that Vergil wrote the *Ciris* there can be no surprise in finding the *Aeneid* saturated with the language of the *Peleus* and *Thetis*. It confirms the theory that Vergil was a sympathetic student of the epyllion. At once a sharp difference appears between the sort of borrowing that Vergil does from Catullus and that which he did from Ennius. No longer are the opening and closing half lines taken over intact. It is here the process of cross breeding not that of transplanting. Only *saucia curas*, *vada salsa*, *liquidas undas*, *aequora rostris*, and *vertice pinus* suggest the familiar treatment of Ennian phrases and these, it will be readily noted, are not half lines or even tags, but merely two-word phrases.

In vi, 20 Vergil begins to describe the sculpture of the Apollo temple dedicated by Daedalus. The death of Androgeos and the resulting penalty imposed on Athens with the final adventure of Theseus and the Minotaur are at once suggestive of the story in the sixty-fourth of Catullus. *Inextricabilis error* looks like Vergil's attempt at improvement on Catullus' *inobservabilis error*, but might be a coincidence. However, two lines below comes in Vergil, *caeca regens filo vestigia*, which is a not too successful "improvement" on *errabunda regens tenui vestigia filo*. Furthermore the picture in Vergil is obscure because he allowed himself to follow the phraseology of Catullus. The *virgo regia* of Catullus is obviously enough the heroine of his story, Ariadne, but Vergil has not named and does not name Ariadne, and she is not fixed in the reader's mind. His *regina* therefore is at best ambiguous, but is most naturally taken as Pasiphaë, which makes no sense. Then, in the next line, it is not made at all clear whose steps are guided by the thread. With Catullus before him, Vergil overlooked the ambiguities, and only with Catullus before us can we see why Vergil failed here of his customary clarity.

In the fourth book (316) there is an unconcealed borrowing from Catullus which illustrates well the feeling of the Roman poet that he must essentially change and if possible improve upon the lines that he borrowed from other poets of recent date. Dido appeals to Aeneas:

per conubia nostra, per inceptos hymenaeos.

Catullus had his deserted heroine appeal to Theseus (141):

sed conubia laeta, sed optatos hymenaeos.

After the failure of her appeal, Dido is represented in distress like that of Ariadne, and the words that depict it are both alike and different. *Magnis curarum fluctuat undis*, is the Catullan phrase, *magnoque irarum fluctuat aestu*, the Vergilian. Later on, in the eighth book, Vergil reverted to the *curarum* but did not venture to try the *magnis undis*, in other words, to copy a half line intact.

One or two more illustrations of Vergil's reworking of phrases that appealed to him in Catullus will probably be sufficient. In the *Peleus and Thetis*, line 142 reads:

Quae cuncta aerii discerpunt irrita venti.

In Vergil (ix, 312) this becomes:

aurae
omnia discerpunt et nubibus irrita donant.

Catullus, 224,

canitiem terra atque infuso pulvere foedans,

becomes (xii, 611)

canitiem immundo perfusam pulvere turpans.

Catullus, 46

tota domus gaudet regali splendida gaza,

is not concealed but revised in Vergil's (i, 637 f.)

at domus interior regali splendida luxu
instruitur.

It may help to clarify the scattered evidence presented here, to review a single book from the present point of view.

The ninth book of the *Aeneid* depicts the real beginning of the Trojan-Latin war. Vergil was not by nature a poet of war. By many devices he puts off the actual story of battle, which however could hardly be longer avoided. Yet neither the ninth nor any other book of the *Aeneid* is devoted wholly to battle scenes, and the ninth is relieved by the Nisus-Euryalus episode which, while a part of the war narrative, is treated by Vergil as a separate story of romantic adventure. This ninth book has seven unfinished lines and a few other signs of incompleteness, but the Nisus-Euryalus episode shows a high degree of polish and careful workmanship. It occupies almost exactly two-fifths of the book. Bearing in mind then that the last six books are ordinarily considered the war books, but that the ninth is largely concerned with a romantic episode, we cannot be wholly surprised to find that the Catullan reminiscences in the *Aeneid* are, with three or four exceptions, in the first six books and in Book ix, while those from Ennius range through all the books, to be sure, but occur with a comparative frequency of three to one in the last six, reaching a maximum in Book ix. Furthermore, while both Catullus and Ennius reach

their maximum in Book ix, Catullus appears largely in the Nisus-Euryalus episode, Ennius largely outside of it.

It may be interesting to look a little more in detail at this ninth book because it is one of the most carefully worked-over books and because it illustrates the points I have been trying to make. It opens with the traditional Homeric device of divine interference, the use of which by Vergil would require an even longer study than his other literary habits. But with line 25, Vergil can no longer ward off the unwelcome task of describing the war itself. He opens with the lines:

Iamque omnis campis exercitus ibat apertis,
dives equum, dives pictai vestis et auri.

The rhythm, the archaic construction, *ibat campis*, and the archaic form *pictai* are all familiar from Ennius and serve as notice that in this war story Vergil is falling back on the great annalist. Apparently to Vergil's great relief he found at the very beginning of the action the myth of the ships turned into water nymphs. Critics like Mackail feel that this digression is in questionable taste, but to Vergil it furnished a welcome postponement of the bloodshed. And, in the romantic episode, it is from Catullus that he culls words and phrases: *pineae silva, in arce summa, adnuit et totum nutu tremefecit Olympum, aequora rostris, tetigere* (of the landing of the ship). These echoes in less than a hundred lines are the evidence. Returning to the battle lines for a moment, Vergil quotes the half line of Ennius: *vertunt crateras aenos*. Almost immediately, however, the Nisus-Euryalus episode once more postpones the battle. In this carefully wrought episode we find the half-line citation from Ennius, as in 422, *calido mihi sanguine poenas*, the transformed lines from Catullus, such as 312 f:

sed aurae
omnia discerpunt et nubibus inrita donant

for Catullus 142:

quae cuncta aerii discerpunt irrita venti.

But the latter are in the ascendancy. In addition, Lucretius has been drafted to add to the poetic effectiveness. A half line is bor-

rowed at 414: *calidum de pectore flumen*, and another at 459: *novo spargebat lumine terras*, while in two other instances the expression is changed though obvious. Half of the sure Vergilian reminiscences of Lucretius fall within this episode. The return to the battle is heralded with a trumpet blast from Ennius: *At tuba terribilem sonitum*. Within thirty lines we have *ingentis oras evoluite belli* and *summaque evertere opum vi*. Catullus hardly appears again, Ennius repeatedly until at the end of the book nine lines are almost a paraphrase of Ennius 401-408.

In dealing with the older poet whose work had become something of an accepted standard, Vergil borrowed boldly and frequently without changing even a detail, never taking a whole line, usually the first or last half. He did venture to adapt these to his need, but rarely to change them greatly. In drawing on Catullus, who was more nearly a contemporary and whose excellence as a poet was more a matter of dispute, he felt free to take over a pleasing line or phrase and by remoulding make it his own. In so doing he must have learned much from the tenderness and pathos of Catullus as well as from his metrical grace, which places him as a craftsman between Ennius and Vergil but much closer to the latter.

To pick up again the details of our symbolic garden, I would like to suggest another method of cultivation which Vergil used in addition to this transplanting and cross-breeding. He fertilized his ground most generously. To drop figures, he not only studied his predecessors and worked prodigiously at adapting what he learned from them to his own uses, but he studied the life of the plain man with acumen and sympathy. I do not think of Vergil as a friend of the poor, certainly not as a genial Rotarian. The pictures we get of him are quite otherwise, and there is no evidence that he worked his own farm. But he was a keen observer and at heart a highly sensitive and wholly tolerant human being. From the literary point of view it seems to me that this side of Vergil, so important in the *Aeneid*, can best be presented to the student through two of the poems of the *Appendix* which a fairly sound tradition ascribes to Vergil. These two poems are reasonably familiar but not too much so perhaps to bear quotation in large

part. One is unique, I believe, in ancient literature—the realistic picture of the utterly drab side of the life of a poor farmer. It presents him crawling out of bed at cockcrow before the sun has brought back life to a dull and weary world. I would like to have you think as I read it (in part) of the understanding of a man who could realize so completely that depressing scene of futility while there was already within him the germ of his epic of empire.

Now had the night unrolled ten wintry hours
The cock had crowed his watchman's canticle
When Simychus the meagre farmer turned
To meet the threatening famine of the day;
Grudgingly put one foot on the cold earth
And then the other, rolled from his squalid cot
To feel his stumbling way across the dark
And lifeless shadows to the chilly hearth.
From off the few warm coals he sweeps the ash,
Opens his lantern, lights the ragged wick,
And puffs the embers into languid flame.
The fire half hearted takes reluctant life
While he, guarding his little flame with hand
That shakes, opens the closet door, and from
The meagre pile of corn upon the floor
Fills up his half-peck measure. Thence he turns
To put his lantern on the bracket fixed
Fast in the wall beside his home-made mill.
He frees his arms from out his goat-skin coat
Brushes the dust, thick settled on the mill,
And sets to work; one hand supplies the corn,
The other turns the mill; with weary round,
As one hand spells the other, grinds the stone.
The ground meal issues forth the while he sings
A tuneless ditty to beguile the time.
At last he calls for Scybale, his one
And only helper; African her birth
And every feature speaks her origin.
The kinky hair, broad lips and dusky hue,
Her wide expansive bosom, breasts that hang
Impendent, belly pinched, thin legs and wide,
Prodigious feet that show through ragged shoes.
On her he calls to rouse the dejected fire
And boil the water.

Simychus proceeds to make a most unappetizing loaf of bread which he buries in the hot ashes and leaves there to bake while he devises a further delicacy for the day's supply of food. From the most forlorn and unappealing kitchen-garden he gathers four bulbs of garlic and some parsley. He takes a mortar and puts in his plunder with a bit of salt and some hardened cheese. A little water starts the mixture which he pounds together with his pestle, while the smell and smoke from the hearth keep his eyes running and his nose incontinent.

One phrase strikes strangely on American ears: *color est e pluribus unus*. *E pluribus unum* indeed! But it is used in the process of producing, not a mess of pottage—no, rather a salad of unsavoury herbs. And the Middle Ages gave to Vergil the crown of prophecy.

The task is nearly done. A drop of oil and a touch of vinegar and then the hands that have built the fire and dug the garlic roll the whole mess into a soggy ball and the delicate pasty is complete.

Meanwhile from out its ashen sepulchre
Scybale ever busy draws the bread.
It joins the finished pasty. Simychus,
The fear of starving banished for the day,
Pulls on his boots, dons cap, then trudging forth
Yokes up the patient oxen and at last
Deep in the earth buries his wooden plow.

Will you keep this picture in mind while I read you another and a shorter poem? It is the picture of a hostess on a country road, proclaiming the attractions of her humble hostelry, a vivacious innkeeper, rather tawdry, very gay, a little pathetic; withal as realistic as the farmer of the garlic pasty.

The sparkling hostess stands before
Her tavern black with soot;
She beats her merry castanets
And shakes a wicked foot.

"Why wait without the door," she cries,
"A' weary with the dust?
Come one, come all where bowers wait
And tankards cool with must.

There's music too, the dancing pipes,
Old wine and cheeses new,
Bacchus and Cupid, roses red,
And flowers of every hue.

Come in old priest, thy weary ass
Is sweating with the heat,
And Vesta loves an honest ass—
Come, spare his aching feet.

The thickets sing with katydids
The lizards seek the shade;
Come, lay thee down and take thy rest—
For what were goblets made?

Beneath yon overhanging vine
Weave chaplets for thy hair;
The wine is bubbling in the cup
The maid that brings it fair.

Away with him that frowns on joy
And prates of virtue dour!
Death plucks his ear and whispers low
"I follow—seize the hour."

What then, you ask me, would you have us think with your talk of grammatical studies and midnight oil and then these trivial bits of mediocre verse? Simply this. When you read again of storm-tossed Aeneas landing fearfully on the shores of Africa, when you thrill to the story of Dido's tragedy or tremble at the entrance to the lower world, when you are haunted by lines that mean more than the simple sounds convey, remember that you are not reading words penned by a mystic saint of Rome's decadence nor sitting under the spell of a charlatan with his box of magic tricks, not even listening to the music of some heavenly songster; you are gathering the fruit in that orchard which Vergil planted and cultivated, to which he brought the best seedlings that the world could give, and toiled over them, experimenting, laboring, selecting, discarding, and only at the last, with the sure genius of the born gardener, producing the perfect fruit.

Or, to abandon the figure, think gratefully of the grand old pioneer that struck out so lustily his honest lines that told the

story of early Rome. For Ennius gave to Vergil the solid four-square blocks of epic masonry. Be thankful too to the majestic philosopher and to the passionate lover, for they too played their part—to them he owed the first refinement of his building lines, their growing grace and truth; their symmetry and richness. But thank God for Vergil, the man who had the scholar's humility and patience and the dreamer's vision, who had the courage to know life in its fullness and the mighty heart to comprehend it all; and who, by the fine temper of his own soul, was able to tell its despair, its grandeur, and its pity even to those who live beyond the *Pax Romana*.

VERGIL AND GREEK PAINTING

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Ability to see a scene vividly and then reproduce it imaginatively in a difficult medium is a prime virtue in a poet, no less than in a painter. The different technical processes of poet and painter will cause disagreement among critics concerning the relation of inspiration, but some poets and painters will always draw inspiration from the other art. Vergil was surely influenced by painting, just as he later influenced painting to such an extent that Dido, rarely seen in art before his time, later became a stock figure for artists. Many descriptive passages in Vergil's epic lend themselves admirably to illustration by the painter. These are not the close descriptions of prose, they are colored by deft allusion, by neat turns of phrase; nevertheless, they often present to the imagination a sharp, clear picture. Noteworthy examples of the pictorial value of Vergil's poetry are scattered all through the *Aeneid*—a few will illustrate: the first glimpse of Dido, as, surrounded by a band of Carthaginians, she goes to the temple of Juno;¹ the meeting of Aeneas and Andromache beside the cenotaph of Hector;² a description of the rustic Rome of Evander, which was to become the Rome Vergil knew.³ If we can form vivid pictures from Vergil's narrative, it may be that at times painting is the source of his inspiration. That he may have been so influenced can best be decided by looking closely at one particular scene.

In the descent into Avernus before coming to the Styx, Aeneas and the Sibyl pass through two groups of monstrous creatures, of which the latter consists of fabled monsters, the Centaurs, Gor-

¹ *Aen.* I, 494-504.

² *Aen.* III, 300-313.

³ *Aen.* VIII, 337-350.

gons, Harpies, and others; the former group is composed of the personified evils which accompany or precede death:⁴

vestibulum ante ipsum primisque in faucibus Orci
Luctus et ultrices posuere cubilia Curae,
pallentesque habitant Morbi tristisque Senectus
et Metus et malesuada Fames ac turpis Egestas,
terribiles visu formae, Letumque Labosque;
tum consanguineus Leti Sopor et mala mentis
Gaudia mortiferumque adverso in limine Bellum
ferreique Eumenidum thalami et Discordia demens,
vipereum crinem vittis innexa cruentis.

In the very forecourt, in the front entrance of Orcus, Grief and avenging Cares have placed their couches, and pale Diseases and sad Old Age live, and Fear, and Hunger, persuader to evil, and squalid Want, figures terrible to behold, Death and Toil; then Sleep, blood-brother of Death, and evil Joys of the mind, and on the threshold opposite death-bearing War and the iron chambers of the Furies, and mad Strife, her viper locks bound with bloody bands.

Personification of these abstractions is not used here for the first time,⁵ but the passage is notable in popularizing an idea which was particularly attractive to the Roman mind. Latin poets copied this passage⁶ and Spenser, who was extremely fond of personification, used it as the basis for the following passage, describing the entrance to "*Plutoes griesly raine*".⁷

By that wayes side, there sate infernall Payne,
And fast beside him sat tumultuous Strife:
The one in hand on yron whip did straine,
The other brandished a bloody knife,
And both did gnash their teeth, and both did threaten life.

On thother side in one consort there sate,
Cruell Reuenge, and rancorous Despight,
Disloyall Treason, and hart-burning Hate,
But gnawing Gealosie out of their sight
Sitting alone, his bitter lips did bight,

⁴ *Aen.* vi, 273-281.

⁵ The subject of personification in classical literature and art is discussed thoroughly by L. Deubner in Roscher, *Ausführliches Lexikon der griechischen und römischen Mythologie*: Leipzig (1884-1937), III, 2, cols. 2068-2169.

⁶ Silius Italicus, *Punica* XIII, 579-587; Seneca, *Hercules Furens* 689-696; Claudianus, *In Rufinum* I, 28-38.

⁷ *Faerie Queene* II, 7, 21 f.

And trembling Feare still to and fro did fly,
 And found no place, where safe he shroud him might,
 Lamenting Sorrow did in darknesse lye,
 And Shame his ugly face did hide from liuing eye.

That Vergil knew of the use of abstract personifications in literature and art is obvious. Of the extant literary passages from which he may have taken some ideas, those to which reference is made most often are in Hesiod and Cicero. In Hesiod there is a catalogue of the children of Night and Strife:⁸

And Night bare hateful Doom and black Fate and Death, and she bare Sleep and the tribe of Dreams. And again the goddess murky Night, though she lay with none, bare Blame and painful Woe. . . . Also deadly Night bare Nemesis (Indignation) to afflict mortal men, and after her, Deceit and Friendship and hateful Age and hard-hearted Strife.

But abhorred Strife bare painful Toil and Forgetfulness and Famine and tearful Sorrows, Fightings also, Battles, Murders, Manslaughters, Quarrels, Lying Words, Disputes, Lawlessness, and Ruin, all of one nature, and Oath who most troubles men upon earth when anyone wilfully swears a false oath.

Cicero, who follows Hesiod or some later genealogist, says:⁹

quod si ita est, Caeli quoque parentes dii habendi sunt, Aether et Dies, eorumque fratres et sorores, qui a genealogis antiquis sic nominantur, Amor, Dolus, Metus, Labor, Invidentia, Fatum, Senectus, Mors, Tenebrae, Miseria, Querella, Gratia, Fraus, Pertinacia, Parcae, Hesperides, Somnia—quos omnis Erebo et Nocte natos ferunt.

But the connection of these or any other similar passages to Vergil is slight—they contain facts but no inspiration. A connection may occur in Hesiod's statement that Sleep and Death, children of Night, live in the Underworld.¹⁰ A closer parallel is to be found in Lucretius:¹¹

turpis enim ferme Contemptus et acris Egestas
 semota ab dulci vita stabilique videntur
 et quasi iam leti portas cunctarier ante:

⁸ *Theogonia* 211–214, 223–232. The translation is that of Evelyn-White in the "Loeb Classical Library," *Hesiod, the Homeric Hymns and Homeric*: London and Cambridge (1914), 95, 97.

⁹ *De Natura Deorum* III, 44. Cicero, speaking in the person of Cotta, quotes Carneades. In line three the best manuscripts read *modus*, but this should be corrected to *Morbus* or *Metus* (from inferior manuscripts) or some similar word.

¹⁰ *Theogonia* 758 f.

¹¹ *De Rerum Natura* III, 65–67.

This may have influenced Vergil's composition. Again Butler may be right when he suggests that the passage might imitate a scene in some lost Greek *Nekyia*.¹²

But the connection with painting suggested above has been neglected by many editors. It seems not only possible, but highly probable that this word picture was directly influenced by a representation of a similar scene in art. There are other places where Vergil may have been influenced by art in his descriptions.¹³ A pertinent passage occurs in Jupiter's speech to Venus:¹⁴

claudentur Belli portae; Furor impius intus
saeva sedens super arma et centum vinctus aënis
post tergum nodis fremet horridus ore cruento.

Augustus had placed in his own Forum a picture by Apelles depicting Alexander in triumph and War personified with its hands bound behind its back.¹⁵ The Forum was not dedicated until 2 B.C., but this picture was probably in Rome at a period early enough for Vergil to have seen it.¹⁶ In adapting the idea of the

¹² H. E. Butler, *The Sixth Book of the Aeneid*: Oxford (1920), 143.

¹³ For example, in describing the pictures in the Temple of Juno at Carthage (*Aen.* I, 466-493); in describing the destruction of Troy (especially *Aen.* II, 437-505, 567-576); in describing the door of Apollo's Temple at Cumae (*Aen.* VI, 20-30).

¹⁴ *Aen.* I, 294-296.

¹⁵ Pliny, *N. H.* XXXV, 27: "divus Augustus in foro suo celeberrima in parte posuit tabulas duas, quae Belli faciem pictam habent et Triumphum, item Castores et Victorem." *Ibid.*, 93, "... Belli imaginem restrictis ad terga manibus, Alexandro in curru triumphante."

¹⁶ The connection between the painting and Vergil has been recognized rather generally by editors of Vergil, e.g., by Conington in his note on *Aen.* I, 294. Wissowa, in Roscher, *op. cit.*, I, 1, cols. 777 f., suggests the connection. Heyne says that it was not necessary for Vergil to have seen the picture (*Publius Virgilius Maro*,⁴ Heyne, Lipsiae (1832), II, Excursus IX ad librum I, p. 237). But Vergil may even have seen the picture in the Forum of Augustus. This Forum, together with the Temple of Mars Ultor, was not dedicated until 2 B.C. (Cassius Dio, LV, 10), but it was in use before it was dedicated (Suetonius, *Augustus* 29, 1, "itaque festinatius necdum perfecta Martis aede publicatum . . ."). Octavianus vowed the temple to Mars at the battle of Philippi in 42 B.C. (Suetonius, *Augustus* 29, 2) and erected it with the spoils of war (*Mon. Ancyrr.* IV, 21). These spoils of war were, of course, the booty from the war with Antony and Cleopatra. Doubtless work on the Forum was rushed before and after the return of Octavianus from the East in 29 B.C. Moreover the plans had probably been laid before, only money was lacking, and the conquest of Egypt supplied that. I am inclined to believe that the major part of the work on the Forum (excluding the temple) was done by 27, or at

picture, the poet, stressing the madness inherent in war, pictured Fury as Apelles had pictured war.¹⁷

There are many references in the history of ancient art to personifications of abstractions. Praxiteles carved figures of Drunkenness,¹⁸ Persuasion, and Consolation;¹⁹ Scopas, figures of Yearning and Desire;¹⁹ Euphranor a figure of Valor.²⁰ Lysippus carried personification to an even greater extent with his statue of Opportunity, a youth with winged feet, poised on a sphere, long-haired in front and bald behind, holding a razor in his right hand.²¹ Polygnotus' painting of Ulysses in the Underworld in the Lesche of the Cnidians at Delphi, contains, among its many figures, Sloth, a seated man twisting a rope which a she-ass is eating.²² This subject of Sloth and the ass reappears several times; notably in a painting by Socrates,²³ and in a painted stucco relief in the

least by 22 B.C., and that the long interruptions of the work were caused by the long absences of Augustus in Gaul, Spain, and the East (i.e., in 27-24, 22-19, 15-13 B.C.). If a large part of the work was done by 27 or by 22 B.C., then many of the elaborate works of art, including Apelles' picture, could have been put in place in one of the completed portions of the Forum. Suetonius' words "festinatius . . . publicatum" may refer to a period early enough for Vergil to have seen the picture there. The early placing of works of art in this Forum was suggested by D. L. Drew in *Classical Quarterly*, xix (1925), 159-164. Drew in this article attempted (quite plausibly, it seems to me) to explain the arrangement of Horace, *Carm.* i, 12 as dependent upon the art exhibited in the Forum of Augustus. In pursuing this subject he conjectures that Vergil saw Apelles' picture there and that the art displayed there influenced Vergil, *Aen.* vi, 756-892. His theory has not been generally accepted.

For an entirely different view cf. J. W. Mackail, *The Aeneid*: New York, Oxford University Press (1930), 519-525.

¹⁷ Servius *ad Aen.* i, 294 ("Aut sicut quidam tradunt *Furor impius intus* non in aede Iani sed in alia, in Foro Augusti introeuntibus ad sinistram, fuit bellum pictum et furor sedens super arma devinctus eo habitu quo poeta dixit.") probably changes his description of the picture to make it agree with Vergil's adaptation. Cf. the comment by Eugénie Sellers Strong on Pliny, *N.H.* xxxv, 93, in *The Elder Pliny's Chapters on the History of Art*, translated by K. Jex-Blake with a commentary by E. Sellers: London (1896), 130.

¹⁸ Pliny, *N.H.* xxxiv, 69. ¹⁹ Pausanias, i, 43, 6. ²⁰ Pliny, *N.H.* xxxiv, 78.

²¹ Callistratus, *Signa* 6; *Anthologia Palatina* xvi, 275.

²² Pausanias x, 29, 1. For Ocnus cf. Hoefer in Roscher, *op. cit.*, iii, cols. 821-827. For Robert's reconstruction of Polygnotus' painting cf. Swindler, *Ancient Painting*: New Haven (1929), Fig. 367.

²³ Pliny, *N.H.* xxxv, 137. Swindler (*op. cit.*, 273) incorrectly attributes it to Nicophanes.

columbarium of Pomponius Hylas near Rome.²⁴ Aristolaus painted a figure of Valor, and Aristophon figures of Credulity and Malice in a group picture with Priam, Helen, Deiphobus, and Ulysses.²⁵ Apelles, in addition to the picture mentioned above, painted one containing personifications of Thunder, Lightning, and Thunderbolts.²⁶

The most noted of the allegorical paintings is Apelles' picture of Calumny, painted to represent his escape from the slanders of Antiphilus. It is elaborately described by Lucian.²⁷

On the right of it sits a man with very large ears, almost like those of Midas, extending his hand to Slander while she is still at some distance from him. Near him, on one side, stand two women—Ignorance, I think, and Suspicion. On the other side, Slander is coming up, a woman beautiful beyond measure, but full of passion and excitement, evincing as she does fury and wrath by carrying in her left hand a blazing torch and with the other dragging by the hair a young man who stretches out his hands to heaven and calls the gods to witness his innocence. She is conducted by a pale ugly man who has a piercing eye and looks as if he had wasted away in long illness; he may be supposed to be Envy. Besides, there are two women in attendance on Slander, egging her on, tiring her and tricking her out. According to the interpretation of them given me by the guide to the picture, one was Treachery and the other Deceit. They were followed by a woman dressed in deep mourning, with black clothes all in tatters—Repentance, I think, her name was. At all events, she was turning back with tears in her eyes and casting a stealthy glance, full of shame, at Truth, who was approaching.

Notable too is the appearance on the chest of Cypselus, of figures of Death and Sleep in the arms of Night, of Justice throttling Injustice, of Strife standing between Ajax and Hector, of lion-headed Terror on the shield of Agamemnon, and of Doom standing behind Polynices.²⁸

²⁴ Cf. Ashby, *Papers of the British School at Rome*, v (1910), 466 and 469 f., n. 3 (by Mrs. A. Strong). For a reproduction cf. Hoefer, *loc. cit.*, Fig. 2.

²⁵ Pliny, *N.H.* xxxv, 137 f.

²⁶ Pliny, *N.H.* xxxv, 96, "pinxit et quae pingi non possunt, tonitrua, fulgetra, fulguraque; Bronten, Astrapen, et Ceraunobolion appellant." These figures probably appeared in a picture of the birth of Dionysus (cf. Philostratus, *Imagines* I, 14).

²⁷ Lucian, *Calumnia* 5. The translation is that of Harmon in the "Loeb Classical Library," *Lucian*: vol. I, London and Cambridge (1913), 365, 367.

²⁸ Pausanias v, 18, 1 f.; 19, 2; 19, 4; 19, 6.

In vase painting, although there are no elaborate scenes such as the Calumny of Apelles, single personified figures are often represented.²⁹ On a red-figured amphora in the British Museum, Hercules with his club ready for use is pursuing Old Age, who, running at full speed, looks back and holds his arms out to the hero in supplication. Old Age is represented as a lean, shriveled old man with unkempt hair and a short beard.³⁰ On a red-figured bell-crater in the Louvre, Death and Sleep, winged young men, are carrying away the body of Sarpedon.³¹ On a red-figured amphora in Vienna, Justice, a handsome woman, attacks Injustice, an ugly woman with ungirt chiton, disheveled hair, and spotted skin.³² On an amphora in Naples, in a scene showing Darius in council, Deceit, in the guise of a woman with wild expression, holding a lighted torch in each hand, is beguiling the goddess Asia.³³ On a black-figured crater in the British Museum, Fear drives the retreating chariot in the battle of Cycnus and Hercules.³⁴ On a calyx-crater in the Hermitage, Strife looks on at the Judgment of Paris.³⁵ On the shoulder of a red-figured hydria in the Louvre, Strife stands between two attacking chariots.³⁶

In conclusion, in the passage under discussion there are three general possibilities: first, the poet was entirely original in his conception of these figures collected in the ante-room of hell. The objection here is that this is not the sort of scene Vergil was likely to invent—in describing the underworld he depended to a large extent upon tradition for his outline, however original he may

²⁹ Cf. H. B. Walters, *History of Ancient Pottery*: New York (1905), II, 66–72 (deities of the Underworld), 77–92 (personifications).

³⁰ E 290. C. Smith, *Catalogue of the Greek and Etruscan Vases in the British Museum*: III, London (1896), p. 213. *Corpus Vasorum Antiquorum*: British Museum, Fascicule 5, London (1930), III, I c, Pl. 48, 2a.

³¹ G 163. E. Pottier, *Catalogue des vases antiques de terre cuite*:² III, Paris (1929), pp. 1011–1014. C.V.A.: Musée du Louvre, Fascicule 1, Paris (1922), III, I c, Pl. 8, 3 and 4; Pl. 9, 1 and 2.

³² K. Masner *Die Sammlung antiker Vasen und Terracotten in k. k. oesterreichisches Museum*: Vienna (1892) p. 39, Fig. 22, No. 319

³³ S. Reinach, *Répertoire des vases peints grecs et étrusques*:² Paris (1922–1924), I, p. 194.

³⁴ B 364. H. B. Walters, *Catalogue of the Greek and Etruscan Vases in the British Museum*: London (1893), II, p. 18, Fig. 18, pp. 205–206. ³⁵ Reinach, *op. cit.*, I, p. 7.

³⁶ F 297. E. Pottier, *Vases antiques du Louvre, Salles E–G*: Paris (1901), p. 126, Pl. 84. C.V.A.: Musée du Louvre, Fascicule 6, Paris (1929), III, HE, Pl. 71, 6.

have been in his adaptation and use of such tradition. Second, he may have been imitating a lost *Nekyia*. If this were so, it is surprising that no mention of it has come down to us in Servius, Macrobius, or any other source. Comment on literary imitation of this sort was very common in detractors as well as admirers of Vergil. Third, he may have followed some Greek painting in his idea, though not necessarily in his choice of figures. That Vergil knew and probably drew inspiration from Greek painting seems certain. That painters were concerned with personifications of this sort has been amply shown above. That a picture so elaborate is a possibility is proved by Apelles' painting of Calumny. That such a painting was not mentioned by ancient grammarians or critics of art is explained by the fragmentary condition of the history of painting which has come down to us, and by the well-known preoccupation of Vergilian critics, ancient and modern, with literary parallels and points of grammar to the exclusion of parallels from painting.

SOME OBSERVATIONS ON THE TEACHING OF ELEMENTARY GREEK

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Probably no apology is necessary for presenting to the readers of the CLASSICAL JOURNAL the subject suggested by the title of this paper. Certainly no one, in view of the present status of the Greek language and literature in the secondary schools and the colleges of the United States, will deny that they need all the encouragement and support that they can get. Greek is, practically speaking, gone in the secondary schools, both public and private; in the colleges it is struggling with varying degrees of success for existence.

Let me give one specific illustration. Greek tragedy is by common consent one of the glories of western civilization; and yet in the academic year 1934-35 it was studied in the original language by seventy-nine undergraduates in all the non-Catholic liberal arts colleges of New England. Let us for a moment, in the fashion of *Pilgrim's Progress*, personify the study of Greek. I have the feeling that to Mr. Greek Studies the world of the last forty years in the United States would seem much as the London world did to the immortal Little Joe of Dickens' *Bleak House*. To him, you remember, that London world took on the semblance of a monster—vast, inscrutable, relentless, whose message to Joe was unceasingly, "Keep moving on."

In order to save time, let me say once for all that throughout my discussion, unless I indicate the contrary, what I have in mind is the teaching of elementary Greek not in secondary school but in college; the students whom I have in mind are supposed to possess a certain degree of maturity. "Reckless assumption," you say.

For this group, then, what is the controlling purpose and aim of the elementary Greek course, most broadly conceived and stated? Let me suggest first what, it seems to me, it is *not*.

It is not to introduce the student in any considerable degree to Greek history, philosophy, art, geography, literature, archaeology, epigraphy, and paleography—neither to all nor to any one of them. The main business of such a course is to acquaint the student with the elements of the Greek *language*, and to me it seems transparently clear that the amount of time ordinarily devoted to such a course—three or, less often, four hours per week for a year—is no more than adequate for this one purpose. Let me quote from the preface of one of the most recent of a long line of first Greek books:

The "glory that was Greece" means little to a student whose first Greek book presents only grammar. This *Introduction to Greek* gives him an insight into the brilliant achievements of ancient Greece and at the same time . . . develops in him the power to read Greek.

Of course this book in any proper sense of the word "insight" does not do that. There is a difference between an "insight into" and "some information about." The very title of this book, "Introduction to Greek," is vague and ambiguous. The same consideration applies to another elementary Greek book, well known to all teachers of Greek. The entire first book of the *Iliad* is introduced as reading matter, and a large amount of space, involving by clear implication a substantial amount of time, is devoted to literary comment and discussion. It is my contention that to try to deal even fairly adequately with the purely linguistic aspects of elementary Greek and concurrently to take a third or more of the available time for literary study and discussion is to attempt the impossible, that it is in fact preposterous. I have just used the term "literary." That was a magnanimous concession on my part to the author's terminology, and I wish now to withdraw it. To apply the term "literary" to a study of a body of poetry written in a language as difficult as Greek, a study which begins in the thirteenth of seventy-seven introductory lessons, when the letters of the alphabet are hardly familiar to the beginner and his pronunciation is certainly somewhat defective, to say nothing of im-

perfect knowledge of forms, syntax, and vocabulary—so to use the term “literary” or “literature” is in my opinion wholly unjustifiable. To my mind one of the gravest defects in the methods of dealing with Greek, and Latin, literature for many years has been the failure to keep reasonably separate and distinct the study of language and the study of literature. The method of the book in question inevitably involves this vital error.

What then is the proper aim and purpose of a course in elementary Greek in college, running through one year, having three, or less commonly four, meetings per week? My answer is very simple: it is to develop in the students as great an ability to read understandingly Attic prose as is possible in the time at our disposal. This definition of aim is certainly simple and brief; it is also, I think, clear, definite, and comprehensive. It excludes no collateral matters whatever, *provided*—a very important proviso—that these collateral matters are such in amount and character as to increase and not diminish the success of the student in achieving the central aim. It furnishes a very practical test as to the wisdom or unwisdom of introducing this, that, or the other collateral subject. I enjoy teaching, or at least trying to teach, literature, especially Greek literature; no one, I venture to say, more. But in elementary Greek work it must be wholly subordinate. I will briefly, and as tactfully as possible, introduce hints, suggestions, alluring prospects as to the beauty, the splendor, the abiding worth and rank of Greek literature, but it must not and shall not defeat my main object. Shall I devote attention to the Greek element in English? Yes, but just so much as, and no more than, will further and not hamper my main objective. And precisely the same principle can and will be applied by me regarding all aspects of Greek civilization—history, art, archaeology, etc., which, desirable and interesting and instructive as they are in themselves, do not, by my hypothesis, constitute the central subject of elementary Greek.

Please observe the clear and helpful light which seems to be thrown by this principle upon another important subject connected with the teaching of elementary Greek. Teachers both of Greek and of Latin, almost without exception, claim for the study

of these languages a very great value in developing in the student increased ability to write and speak the English language with force, precision, and discrimination. Broadly speaking, I believe this claim is just; but I have long felt that many teachers of these languages fail to see clearly certain factors involved in this claim. Let us assume—not, I think, a bold or unjustified assumption—that many students, when they enter an elementary Greek course, possess only a rather imperfect control of English. Now an improved control of English is not something which inevitably and automatically arises from the learning of Greek forms, syntax, and vocabulary, one or all. A given student, knowing the forms, syntax, and vocabulary of a given Greek sentence, may, and alas, undoubtedly does, at times make a translation which is bad, awkward, inadequate—in fact simply monstrous. If this translation is to be made good, the teacher must for the moment become a teacher not of Greek but of English. Now obviously there is a limit to the amount of time which an instructor, charged with the very substantial task of teaching *Greek*, can devote to the teaching of *English*. To be sure, teachers of Greek are without doubt a generous and benevolent lot, but they cannot, any more than any one else, regularly do two different things at the very same time. Time spent in teaching English cannot as a rule be spent in teaching Greek. And I feel that too often teachers of Greek, and of Latin as well, allow themselves to be jockeyed into the position of accepting responsibility for defects in students' English which in truth belongs squarely on the shoulders of the teachers of English. This is a position which, in my opinion, the teacher of Greek or Latin should positively and inflexibly refuse to take; he should courteously but firmly place that responsibility where it belongs, on the teachers of English.

What then is to be the solution of this dilemma? I invoke again my guiding principle. The answer of the teacher of Greek should then be this:

My main business, my central purpose, is to teach the elements of the Greek language. This, in and of itself, is a very substantial task. While keeping my eye steadily on this task and while actually fulfilling it, I can assist my students much in English, indeed I cannot avoid doing so. But there is a

limit to the extent to which I can spend time on English as such. If the student doesn't know when a succession of words constitutes a sentence and when it does not, if he does not know when an expression in English is idiomatic and natural as contrasted with solecistic and incongruous, if the range of his English vocabulary is hopelessly limited, meager, and poor, if he does not know the a, b, c's of English grammar, and if he with some frequency utters as translation a succession of words which are almost or quite meaningless, and does not know them for what they are, a *meaningless monstrosity*—then his specific need is a course not in elementary Greek but in elementary English. It is sheer nonsense to suppose that in the time at my disposal I can bring him up to any decent or respectable standard of progress in learning Greek. Here, as elsewhere and in general, "a silk purse cannot be made out of a sow's ear."

This brings me to another consideration which is fundamental and inescapable. I said above that the teaching of the Greek language is a very substantial task. This raises clearly the following question, a profoundly pertinent one for us: How difficult is the Greek language for the learner? To consider this question fairly and adequately would take more than the entire space available for this article. I merely graze the edges of it here.

There is obviously no precise and exact unit for the measurement of the difficulty of a language. Probably the most practicable and useful method for us is to consider Greek in comparison with the three other foreign languages most frequently studied in our schools and colleges, i.e., Latin, German, and French. In 1916 a distinguished and highly competent professor of Greek, in an article in the *Yale Review*, summed up as follows his answer to our question:

No greater task is offered to a learner by Latin, French, and German combined than is offered by Greek alone. On the score of difficulty Greek is in a different class from the other languages named.

What do you think of this estimate? At first blush it is to most of my readers, I imagine, somewhat surprising, if not startling. It was so to me when I first read it, and I wrote to the author expressing distinct skepticism as to the correctness of his judgment. In a careful reply to me by letter he set out in detail the grounds for his opinion. I should like to quote his statement in full. Here and now I can say only this: that his careful analysis of the question

and of the factors involved therein goes a long way to make his judgment plausible and even convincing. Much of course depends on just what unit of work in the several languages concerned is to be considered and especially what standard of mastery is to be applied. E.g., how about the relative difficulty for the learner of an elementary course in the languages mentioned, running three hours per week for one year? Or again, how about the control of the respective languages for reading purposes which is gained by a course for one year, two years, or three years?

Let me give here the testimony of another man, whose case seems to me especially instructive, at present a professor of English literature. He studied Greek three years in a New England public high school, one year at Exeter Academy and one year (one and one-half courses) at Harvard College, and German two years only, in college. This man declares confidently that he, after his two years of German and five and a half of Greek, could read German prose of average difficulty more rapidly than Greek prose of similar difficulty, and that he felt more confidence in attacking German at sight than Greek. Another man, now a professor of Romance languages, who took elementary Greek with me, in the following year took elementary German. He declared to me recently that he thinks he spent on an average twice as much time per assignment in the elementary Greek as he did in the elementary German; his mark in German was "A," in Greek "A-."

As to my own opinion, I say without reservation that elementary Greek is appreciably more difficult than French, Latin, or German, and needs for its successful pursuit better linguistic aptitude.

I now hasten to my conclusion, if I may use that word of so rapid and sketchy a treatment of the subject. The strategic point in the present situation in Greek is in the liberal arts college. If it goes there, it is for American culture gone entirely; its habitat will then be the cemetery—incidentally a beautiful Greek word. Its status in the graduate school will be that of Hebrew, Sanskrit, and Arabic. At Dartmouth College, with an undergraduate registration of 2414 in the first semester of 1934-5, there were five students in elementary Greek, six in second-year Greek, four in

Greek tragedy, two in an advanced reading course, and three in a "co-ordinating course" for students majoring in Greek. In Connecticut College, at the same time, with a total enrollment of 630, there was one student in Greek in the entire college.

In the college the strategic point in Greek is the elementary course; if students do not begin, they cannot and do not continue. To my mind, it is transparently clear that the first duty and business of the Greek department is to make the teaching of elementary Greek as good as is humanly possible. To this end, in any given department of Greek that man or woman should have the elementary course who is, all things considered, the most competent for this specific task, whether he be the author of the largest number of books, or of the fewest, or of none; whether he be famous or obscure; whether he be the oldest, or the youngest, or somewhere between. And let him be willing and eager to devote time, thought, and effort, yes, patience and sympathy, to this task. I greatly deplore the tendency which I think I discern in some institutions to put the elementary course in the hands of the least experienced member of the department. That course spells disaster.

"The odds are against us," you say. Yes, but what of that? You know the story of the helmsman of the Greek ship in the olden days. The waves were rolling mountain high, the ship was "reeling to and fro and staggering like a drunken man." The helmsman, coolly surveying the angry billows cried, "O Lord Poseidon, thou canst sink us if thou wilt, thou canst save us if thou wilt; but sink or save, as long as I have breath I shall hold our rudder true." If the good ship Greek, which has so valiantly weathered many a storm, must go down at last, let it go down with its wind-torn colors flying, and every man at his post of duty.

Notes

[All contributions in the form of notes for this department should be sent directly to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

PROGRESSIVE EDUCATION IN THE ROMAN EMPIRE

It is granted that many subjects in the curricula of our schools today can be made more attractive and more useful than they have been in the past or are at present, and we are in complete accord with educators who are honestly seeking more efficient means of effectively educating the youth of America. Our concern is aroused, however, by men and women with influence in the educational world who seem to err in their judgment concerning that which has proved fundamentally good pedagogy according to the best testimony of the past.

There seems to be a growing opinion among some educators today that the work in our secondary schools must be made easy. Home-work for students of the secondary school level, if it is not already anathema, is rapidly becoming so; and rarely do teachers of the "up and coming" schools dare to impose duties on their students which will require of them a little exercise in the *curricula mentis* outside of the very gentle, we fear, *exercitationes ingeni* which they get during a few hours each week in the school-room. The following paragraph from a recent publication¹ expresses the modern attitude:

There should be no study halls or free periods. Neither should there be home-study assignments of a required nature for students in these years. Six

¹ Cf. William L. Wrinkle *apud* Samuel Everett, *A Challenge to Secondary Education*: New York, D. Appleton-Century Co. (1935), 250. Cf. also James E. Mendenhall *apud* Everett, *op. cit.*, 210 f; and E. Gladys Teahan, "Required Home Study is Unwise," *American School Board Journal* xci (Nov., 1935), 41.

hours spent under the direction of the school plus out-of-school recreational activities, adequate home life, the maintenance of recreational interests, contact with current affairs of the world through the newspaper, etc., leaves [sic] no time for an extension of the school day into the evening by way of textbook assignments for home study.

One wonders what may be the cause for such reforms; perhaps they represent the result of a search for something novel or maybe they are simply camouflages under which that which is useful and of proven worth to young minds can be supplanted by that which is easy or which suits the popular humor. At any rate, whatever the reasons, the tendency toward greater laxity in the education of our young people should rightly cause some apprehension on the part of those who still believe that it is dangerous for the blind to lead the blind, and who have the foresight to envisage the inevitable result of an educational philosophy which allows the students themselves to be the dictators of their activities.²

The movement toward superficiality in education and toward sugar-coated pedagogy, however, is not something peculiar to our time or to present-day democratic America. An examination of the educational trends in the first century of the Roman Empire impresses us with the many similarities between the situation today and that which caused concern to thoughtful men like Petronius, Tacitus, Plutarch, Epictetus, and Quintilian centuries ago. These men realized that there was a growing artificiality and a thinning of the educational diet in the schools of their day and were gravely concerned over the outcome when everything had been made easy for the students.

We have a record (Suetonius, *De Rhet.* 1) that there was an attempt as early as 161 B.C. to introduce into the Roman schools something which was new and different from the traditional subjects and methods, and that it caused such great apprehension that the Senate sought to check the tendency by a special decree. The movement persisted, however, so that in 92 B.C., this time by an edict of the Censors, another attempt was made to halt the questionable activities of *Latini Rhetores*. In this instance it was

² Cf. Mendenhall, *loc. cit.*

the failure to provide proper mental training for the pupils and the tendency to allow them to sit in idleness and listen to incompetent teachers which caused the people to complain to the officials: *Renuntiatum est nobis esse homines qui novum genus disciplinae instituerunt, ad quos iuventus in ludum conveniat; eos sibi nomen imposuisse Latinos rhetoras; ibi homines adolescentulos dies totos desiderare*. Would similar reasons explain, at least in part, the cause for the formulation of such a depressing definition of present-day education as the following? "The inculcation of the incomprehensible into the ignorant by the incompetent."³

In Tacitus' *Dialogus de Oratoribus* XVI-XXXII the author has recorded a friendly debate which took place between some men who had opposite opinions about the merits of the "ancient" and the "modern." When Messalla, the defender of the "ancients," is called upon to defend his viewpoint against that just given by Aper, the champion of the "moderns," he is warned by a third member of the group not to argue on the fact that eloquence had declined—for that *apud me quidem in confesso est*—but to give the reasons for the decline. Messalla stated the reasons briefly as follows (*Dial.* xxviii): "Everyone knows that eloquence and the other arts, too, have deteriorated and lost that glory which they formerly had. This is due not to a lack of men, but to the laziness of youth, the laxity and indifference of parents, the ignorance of the teachers, and the decay of the old virtues." Then he adds: "These evils had their rise in the city of Rome and soon spread throughout Italy and even into the provinces." This latter statement is interesting, inasmuch as today, too, it is usually in the schools of the larger cities that the new, and sometimes dangerous, experiments in education are tried. These schools are seldom without well-oiled machines for publicity and propaganda, and their administrators know, and take advantage of, the fact that publicity regarding changes is interpreted by the *vulgus* as a mark of progress. And then they also enjoy a further advantage in the fact that nearly all teachers aspire to positions in a large city system and consequently will "fall in line" with "progressive" methods without raising a voice of protest even if they are convinced, after

³ Cf. Sir Josiah Stamp *apud Latin Teaching* xx (1937), 158.

having given the new techniques a fair trial, that the old are superior.

Petronius protested against the growing laxness and artificiality in the schools of his day. He says (*Satiricon* III, 2-4):

The teachers live in a mad world, and they have to be mad with it; they have to say what the pupils approve, or they will be left alone in the schools; their uppermost consideration is to find that which they think will be most pleasing to their hearers; and, like fishermen, they have to bait their hooks with what they know the little fishes will eat, or they will be left sitting on a rock without the hope of even a nibble.

In the same work (IV, 4) he also records in these few words, *nunc pueri in scholis ludunt*, an observation which might be made in many of our schoolrooms today. A part of the blame for this situation Petronius places (IV, 1) on the parents, who do not care to have their children subjected to severe regulations (*severa lege*).

Petronius' contemporary, Epictetus, sensed this over-indulgence toward children when he says that if a child bumps into a stone, the stone is beaten, not the child; and if a child does not find his food ready for him immediately after his bath, the cook is beaten (*Discourses* III, 19, 4-6). According to Juvenal (*Sat.* VII, 158) there were instances, even in those days, when pampering parents laid the blame for the natural stupidity of their children on the teachers. Plutarch, who has much wholesome philosophy about the education of children, makes the statement (*De Liberis Educandis* 9D) that fathers ought to be rebuked who entrust their sons to attendants and teachers and do not themselves occasionally test the attainments of their children; that fathers fail in their duty when they rest their hopes in a hired person; and that teachers, too, would devote more attention to the children if they knew that from time to time they would be made to give an account of their stewardship. The indulgent parent is the object of attack by Tacitus (*Dial. de Orat.* XXIX): *Quin etiam ipsi parentes nec probitati neque modestiae parvulos adsuefaciunt, sed lasciviae et dicacitati, per quae paulatim impudentia inrepat et sui alienique contemptus.*

Nineteen centuries ago there was a realization on the part of prudent men that there was danger in throwing entirely into dis-

card the law of severity. But in spite of their protests, the irresistible search for new and painless methods of educating the young continued. We have no intention of contending that the final catastrophe which overtook ancient Rome was entirely due to errors in educational policies and methods, but surely the tendency toward superficiality which prevailed in the first century was either an important factor or a clear symptom of the deadly process of decay. We can do no harm, and maybe much good, by holding up to the present generation the mirror of the past in order to impress upon it the truth of Horace's lines (*Serm.* I, 9, 59 f):

*Nil sine magno
vita labore dedit mortalibus.*

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MARLEY'S GHOST IN ATHENS

When one reads in Heine's *Harzreise*¹ of his dream at Osterode, where the gigantic female figure appeared, one is likely to think of other cases of such angels as this appearing in dreams, e.g., the one which appeared in the dream of Socrates² two days before the execution of his sentence and told him when he was to depart this life. But when, a little further on (336 f.), the ghost of Dr. Saul Ascher comes noisily down the hall just after the clock has struck the ghostly hour of twelve and comes into Heine's room to argue with him, one is strongly reminded of the first visit of Marley's ghost to Scrooge.³ Is there any literary connection between the *Harzreise* and the *Christmas Carol*? Or is it simply a case of both authors employing the traditional materials of ghost stories? Heine wrote the *Harzreise* in 1826, and Dickens the *Christmas Carol* in 1844; but it does not seem likely that Dickens ever read German.

Pliny the Younger (VII, 27) gives us a story which strikingly

¹ Cf. *Heines Werke*, ed. by Ernst Elster: Leipzig, Bibliographisches Institut (1924), III, 314-316.

² Cf. Plato's *Crito* 44A-B.

³ Cf. Dickens, *A Christmas Carol*, Stave One.

resembles the apparition of Marley's ghost and which shows how ancient and persistent are the details concerning the behavior of ghosts in haunted houses. Having told in the first of the letter of a large and beautiful female figure which appeared to Curtius Rufus, uttering a prophecy which afterward came true, he goes on to tell at length of the ghost which appeared to the philosopher Athenodorus in a haunted house in Athens. The conjunction of these two stories at once reminds one of the more diffused but parallel sequence, referred to above, in the *Harzreise*, and of the fact that Heine quite likely read some of Pliny in Latin.

Marley's ghost, however, seems a much more striking imitation of the story about Athenodorus than does the ghost of Dr. Saul Ascher. Both Marley's ghost and the one in Athens appear in the dead of night in large roomy houses; both carry chains, and the clanking is heard for some time before the frightful spectres put in their appearance; both appear as emaciated old men; both carry their chains in their hands, and both meet the determined skepticism of men who have comfortably settled themselves and refuse to be humbugged; both convince the skeptical hosts of their actual existence and both lead them away to show them something. It is hard to believe there is not some literary connection. There is no reason, apparently, why Dickens might not have read Pliny, even if he could not read Latin, for there were English translations of the *Letters* available.

At any rate, the presistence of the details of ghost stories is striking.

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Book Reviews

[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

Corpus Vasorum Antiquorum, United States of America, Fascicule 5; University of California, Fascicule 1, by H. R. W. Smith: Cambridge, Harvard University Press (1936). Pp. 60; 62 plates, \$5.

The vases illustrated and described in this fascicule are in the University Museum of Anthropology at Berkeley. Most of these vases were assembled between 1900 and 1903, chiefly by Dr. Alfred Emerson, and were presented to the Museum by Mrs. Phoebe Apperson Hearst. They come in the main from the Somzée and Bourguignon sales, from the Robert H. Coleman sale, and from the finds of Ricardo Macinelli at Abbazia del Fiume and Saturnia. The Corinthian—the black- and red-figured varieties—are mainly represented, but besides examples of Mycenaean, geometric, white-ground, and plastic vases are included. Among the black-figured vases we may note: a new variant of a pre-Nolan amphora of a size larger than the usual; an olpe bearing Dionysus and four silens, two of which carry *askoi* decorated with huge apotropaic eyes; and a Panathenaic amphora of a rare type. The importance of this amphora lies in the fact that on its reverse we find a scene that is not agonistic, and that on the columns between which Athena is standing were placed no *epithems*.

Among the red-figured vases we may note a scyphus by the "Niobid Painter," on the face of which is represented a member of a victorious dithyrambic chorus about to receive a taenia as a prize (*νικήσαντα στεφανοῦσθαι*, Aristophanes, *Frogs* 393); a calathus of simple shape, which is uncommon after the geometric

period; and a wonderful hydria representing the birth of Dionysus. This hydria, by the "Semele Painter," is interesting not only for its impressive style, but also for its mythography. The story as represented on the vase differs from that of the regular Theban tradition, as recorded by Pausanias (III, 43) and Euripides (*Bacchae*, 6-9), in that the birth of the god takes place not in the palace of Cadmus, but on a hillside, and in that Iris is given the unique rôle of a destroying angel charged with the destruction of the child Dionysus. We may also note a calyx crater by the "Painter of Munich," on which is represented the apotheosis of Heracles. The hero is in a pose reminiscent of Poseidon of the west pediment of the Parthenon and has appropriated the Nike of Athena.

Without doubt this fascicule is one of the best in the *Corpus* and will form a model to be followed in every respect. The descriptions of the vases are lucid and accurate; the interpretations of their representations are rational and well founded; the discussion of their style and attributions very successful and excellently documented. The illustrations are very satisfactory. Indeed Dr. Smith has accomplished a monumental piece of work for which students of ancient vase-painting will be grateful.

WASHINGTON UNIVERSITY

GEORGE E. MYLONAS

Greek Poetry and Life, Essays Presented to Gilbert Murray on his Seventieth Birthday, January 2d, 1936: New York, Oxford University Press (1936). Pp. 302. \$7.00.

Students and lovers of the poetry and civilization of Greece owe a great debt to Gilbert Murray for his services as scholar and as interpreter to our generation of ancient Greek literature. It is highly appropriate, therefore, that his seventieth birthday be commemorated by this collection of essays in his honor. And inevitably the publication of such a volume is of great interest to classical scholars.

It is worth while, I think, to quote the brief Preface of the Editorial Committee, Messrs. Cyril Bailey, E. A. Barber, C. M. Bowra, J. D. Denniston, and D. L. Page:

Gilbert Murray's seventieth birthday gives an opportunity to his many friends and admirers to offer him some tribute of their esteem and affection. A companion volume to this, published by Messrs. George Allen and Unwin, is a recognition of his place in the world as a poet and dramatist and as a worker for international peace and understanding. This book is offered to him by Oxford scholars, all at some time his colleagues and all in varying degrees his pupils, as a witness to his pre-eminence as a Greek scholar and the recognized leader of Greek studies in England. The essays contained in it deal mainly with Greek Poetry, his own favorite study, but a few are concerned with those wider aspects of Greek thought and life which have always held his sympathy and interest.

It is manifestly impossible for any reviewer, even if he were qualified for the task, adequately to do justice in brief space to these twenty-two studies on diverse themes. It will therefore be of service, I think, to classical scholars to present the entire *Table of Contents* of the volume and then briefly to comment on some of the contributions. The Contents:

The Epilogue of the <i>Odyssey</i>	J. W. Mackail
Gold and Ivory in Greek Mythology	H. L. Lorimer
The Date of Archilochus	A. A. Blakeway
Kynaithos	H. T. Wade-Gery
The Ancient Grief	H. J. Rose
ΜΗΔΙΖΕΙΝ: ΜΗΔΙΣΜΟΣ	J. L. Myers
The <i>Niobe</i> of Aeschylus	A. W. Pickard-Cambridge
Lyric Iambics In Greek Drama	J. D. Denniston
The Date of the <i>Electra</i> of Sophocles	A. S. Owen
The Exodos of the <i>Oedipus Tyrannus</i>	R. Livingstone
Sophocles' <i>Trachiniae</i>	T. B. L. Webster
Lyrical Clausulae in Sophocles	A. M. Dale
The Elegiacs in Euripides' <i>Andromache</i>	D. L. Page
Who Played "Dicaeopolis"?	C. Bailey
Antistrophic Variation in Aristophanes	M. Platnauer
Dramaturgical Problems in the <i>Ecclesiazusae</i>	E. Fraenkel
On the Treatment of Disease in Antiquity	W. R. Halliday
A Tragic Fragment	E. Lobel
Teliambi	T. F. Higham
Erinna's <i>Lament for Baucis</i>	C. M. Bowra
<i>The Lock of Berenice</i> : Callimachus & Catullus	E. A. Barber
Telepathy and Clairvoyance in Classical Antiquity	E. R. Dodds

Professor Mackail discusses the "Epilogue of the *Odyssey*" (the last 624 lines), which was athetized by the foremost Alexandrian critics and which is still debated today and generally rejected. Professor Mackail agrees and thinks that "the whole Epilogue is weak in construction and that the hand of the master-architect is not visible in it as it is throughout the whole of the *Odyssey* elsewhere. It is artistically a pastiche in which the admirable artistry of Homer has crumbled away." The Epilogue is, in his opinion, a later addition, of which the 204 lines of the *Nekyia* are very probably a lay, incorporated bodily. Supposed analogies of such an epilogue or accretion, which may at an early date have been attached to, and incorporated with, a great literary work of art, are given as strengthening this view. The question remains, however, unanswered, as before.

In his discussion of "The Date of Archilochus," Mr. Blakeway re-examines all the evidence, and, relying on revised and corrected computations of the astronomical data, prefers March 14, 711 B.C. rather than the now commonly accepted April 6, 648 B.C. as the date of the eclipse described by Archilochus. Mr. Blake-way concludes, "the case for 648 B.C. is habitually overstated and much of the relevant evidence tacitly omitted. I ask for a further examination of the evidence in the light of Dr. Fotheringham's [revised astronomical] computation."

Mr. Wade-Gery's contribution, "Kynaithos," is a long and ingenious discussion of the Homeric *Hymn to Apollo*. He follows other scholars in distinguishing D the Delian poem, verses 1-178; P the Pythian continuation, verses 179-546; and S the syncretistic poem, verses 1-546. He believes that there were two poets, (1) the Delian poet who may have been Homer himself [!] (as Thucydides thought) and (2) the syncretistic poet, who was Kynaithos. This Kynaithos is mentioned by the Scholiast to Pindar (*Nem.* 2, 1) as one of the famous *Homeridae*, who inserted much into Homer's poetry, composed the *Hymn to Apollo*, and was first to recite Homer's poetry in Syracuse in the 69th Olympiad (ca. 504 B.C.). Accepting this scholium, Mr. Wade-Gery then proceeds to tell us exactly what lines were contributed by Kynaithos: "Kynaithos

performed the *Hymn* in Syracuse about 504 B.C., consisting of vss. 1-5, 7-9, 14-72, 79-97, 99-127, 129-38, 179-298, 300-546. It was a composite work, vss. 179-213 are the only considerable passages in it which he wrote himself."

It is hardly necessary to say that this thesis in all of its exact details is highly speculative.

Mr. H. J. Rose's article, like so many in the field of Greek religion, where proof is lacking, is over-subtle, since the conclusions announced as "definite" depend upon assumptions. The interpretation rests upon the explanation of Persephone's *πένθος* in Pindar, *Frag.* 133 (quoted by Plato, *Meno* 81Bc) which Mr. Rose plausibly takes to mean "grief" and then assumes that this must have been Persephone's grief for the death of her son Dionysus, or Zagreus, at the hands of the Titans. Therefore, we have an allusion to Orphic theology and accordingly "we are able to arrive at some definite conclusions . . . concerning the doctrines (etc.) of Orphism."

In his contribution Professor J. L. Myers explains why "medizing" was used by Herodotus and others to refer to Greeks who took the *Persian* side. The word is a survival of a correct seventh-century usage when the literal meaning was appropriate to conditions arising in the relations between Lydia and the Media of Deioeces.

In "The Date of Sophocles' *Electra*" Mr. A. S. Owen argues for about the year 410 B.C., later than the *Electra* of Euripides (probably 413). His chief argument, however, is far from convincing, namely, "that the *Electra* of Sophocles, as containing Chrysothemis, is later than those plays which ignore her and earlier than those which mention her."

It cannot be said that Mr. Webster contributes anything new to our understanding or appreciation of the play in his résumé and comments upon Sophocles' *Trachiniae*.

Mr. Cyril Bailey in his article "Who Played Dicaeopolis" attempts to prove that it was Aristophanes himself who acted this part in the *Acharnians*. This view had been previously put forward, but did not win credence. Mr. Bailey argues

persuasively, but adequate proof for the hypothesis is lacking.

Mr. Bowra reprints the papyrus fragment of Erinna's "Lament for Baucis" (first published in 1929 and edited by Maas in 1934) and attempts to fill some gaps in the Greek text. A translation of the poem as emended and notes are added. The result is a scholarly piece of work, but one may question two statements, namely, that "Theocritus had Erinna's poem in mind when he wrote his 'Lament for Daphnis'" and "the comparison (i.e. the ancients compared Erinna not unfavorably with Sappho) seems to have been justified by the character no less than by the quality of her writing."

On the basis of Catullus LXVI (94 vss.) and scanty extant fragments (some 28 vss.) of the original frigid Greek poem of Callimachus on "The Lock of Berenice," Mr. E. A. Barbour produces a complete Greek version of 94 lines of which some 60 lines are composed by Mr. Barbour. The composition is accompanied by a commentary. This hazardous attempt is ingeniously carried out in scholarly fashion. The result, however, is inevitably a *παίγνιον κουρευτικών!*

Mr. Dodds's paper on *Telepathy and Clairvoyance in Classical Antiquity* concludes the volume. The subject is deemed especially appropriate inasmuch as Frederic Myers, Andrew Lang, and M. A. Bayfield were interested in the Society for Psychical Research, founded in 1882, and Professor Murray was its President in 1915-16. Mr. Dodds attempts a summary examination of ancient beliefs about extra-sensory perception which are comprised in Greek and Roman notions of *μαντική* (*divinatio*).

In conclusion it may be said that the book is scholarly in achievement and handsome in appearance. It is a worthy offering to a great scholar and it matters little if a few of the contributions are labored speculations—*γυμνάσματα*—which undoubtedly gave pleasure to their composers, but will not convince the seeker after knowledge. As for Professor Gilbert Murray all lovers of Greek will wish him *πολλά ἔτη*.

LARUE VAN HOOK

COLUMBIA UNIVERSITY

DIODORUS SICULUS, With an English Translation by C. H. Oldfather, Vols. I-II (Loeb Classical Library): London, William Heinemann; Cambridge, Harvard University Press. Pp. xxvii+465; vii+533. 10s. \$2.50 a volume.

Diodorus began his history at a time when the power at Rome was passing from the hands of the senate to individuals. In a rather tortuous preface he sets forth the value of his subject. History, he writes, endows the young with the wisdom of the aged, while for the old it multiplies the experience which they already possess; citizens in private station it qualifies for leadership; the leaders it incites to undertake the noblest deeds; soldiers are more ready to face dangers in defense of their country because of the public encomium, and the wicked are diverted from their deviltry through the everlasting opprobrium which it confers. While Diodorus had good intentions, inspiration was lacking, and if we may judge from results his history had as little effect in the ancient world as he, or perhaps we may add, his modern successors have had in our age.

In his ambitious undertaking Diodorus endeavored to give the history of ancient civilization from the creation down to 60 B.C., in forty books. Of these we possess only I-IV, XI-XX, and mere fragments of the remainder. He was uncritical, but in some cases he used good sources, and we are indebted to him for the preservation of records that have long since disappeared. In the two volumes which Professor Oldfather has here presented, Books i-iv, 58 are translated. They are a curious mixture of geography, history, and mythology. Although he claimed to have traveled much, his description of various countries was evidently borrowed from his literary forebears. Although he had been in Egypt, he states that the Fayum was used as a great reservoir for irrigation in spite of the fact that it supported a large and prosperous farming community. His account of the institutions and customs of the Egyptians supplements that of Herodotus, and seems to have been derived from a different source. Certainly many of them must have been antiquated in his day. Still, the fanaticism of the Egyptian is portrayed by the riot caused by the slaying of a cat

inadvertently caused by a member of the visiting Roman embassy. The cost of living in Egypt will excite the envy of our modern American. A child could be raised from infancy to puberty at a cost not exceeding 20 drachmae (perhaps between two to four dollars). Dying was more expensive and embalming for posterity might cost as much as a silver talent, though a second-rate process might be got for 20 minae, and the humbler sort need spend very little, and probably most of them were content with dessication in the desert sands. They had the pleasant practice of keeping the embalmed bodies in the front parlor until such times as they chose to deposit them in a more abiding home. Meanwhile they could be conveniently pledged as security for loans. Of the latter practice there is no trace as yet in our extant records on papyri.

Books II-IV deal with Ethiopia, Arabia, Persia, and India. The description of the caste system is interesting, but much of the geography as well as the history is mythical. Arabia was to Diodorus still the source of perfumes and spices, and was rich in gold. Perhaps the historian felt that his account of these countries was imperfect, for he branches out into long mythological digressions which, however, are exceedingly valuable for the student of ancient religion. Here we have a long and detailed account of the Dionysiac myths. In fact Books III-IV are for the most part mythology.

Professor Oldfather has given us a very good translation. His introduction, though brief, gives an excellent account of the historian and an independent evaluation of his work.

ALLAN CHESTER JOHNSON

PRINCETON UNIVERSITY

Hints for Teachers

[Edited by Dorothy M. Bell, Oberlin College, Oberlin, Ohio. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

A Presentation of Latin to High School Pupils

A helpful way to present the subject of Latin to pupils who are trying to map out their high-school course, so as to give them definite ideas of the work of each year, and the fields and professions for which the study of Latin is useful, is a problem teachers often find difficult.

Such a presentation, rich in valuable suggestions, is a general section on *The High School Latin Course* recently prepared for the outline of courses in Eastern High School, Washington, D. C., by Ruth Osgood Denning. Some of the material included was contributed by advanced pupils in her courses.

LATIN

What it is

Latin is the "mother-tongue" of English-speaking persons and of those who speak French, Spanish, and Italian. If the words which come from Latin were all taken out of our language, it would be impossible for us to express ourselves beautifully and difficult for us to express ourselves at all.

Latin is sometimes called a "dead language," because it is no longer used in its original form in daily conversation; yet there are in good English use many Latin words and phrases which have come down to us unchanged; and countless medical, legal, and

scientific terms are Latin not only in their origin but in their present form.

The high-school Latin course

In most high schools, four years (eight semesters) of Latin are available. In systems where pupils do not enter senior high school until the tenth year, it is necessary, of course, for one who wishes to avail himself of the full course to have earned two semester credits in the junior high school.

Semesters one to four, planned so that they will also furnish a background for the cultural content later on, are in themselves a complete unit and are a profitable adventure into the field of language. Most pupils testify that to them these semesters have *practical* value as an aid to English and as a basis for the study of a modern foreign language.

The work of these two years involves the study of grammar, vocabulary, and word relationships; from the beginning there is reading, climaxed in the *third* or *fourth semester* by selections from Julius Caesar's own account of his conquest of Gaul (modern France).

It is possible to elect a single year of Latin; and this, especially for senior business students, may prove exceedingly worth while. Most colleges require for entrance two years of whatever foreign language the applicant elects to offer.

In general, Cicero is read in the third year of the high-school Latin course and Vergil in the fourth. In many high schools, however, *third-* and *fourth-year* classes are combined, the particular work at any given time depending on the previous preparation of the individuals concerned.

The Caesar semester or semesters offer the personal memoirs of an illustrious general; the Cicero year, the political speeches of a patriotic statesman and an orator second only to Demosthenes; in Vergil's *Aeneid* the student reads one of the few great epic poems that the world has known, a poem of gods and goddesses, heroes, a beautiful lady, and a pious purpose. It is this pious purpose, so the story goes, which laid the foundation for the Rome of the author, Vergil; the Italy of our own day inscribes its stamps with lines from this same poem.

Who should take Latin; why; how much?

1. An efficient secretary finds at least a year of Latin an aid to spelling, vocabulary, and orderly arrangement of ideas.
2. Most legal, medical, and pharmaceutical students equipped with two years of Latin report that fellow-students not so equipped find greater difficulty with the professional course, show at a disadvantage.
3. Scientists in all branches profit similarly from a Latin background, finding, too, the number of new scientific terms of Latin derivation multiplying with new discoveries and inventions.
4. Prospective teachers, especially English or other language majors, should have as much Latin as their programs will permit. While not usually required to offer Latin for college entrance, the college student who works on toward an advanced degree in language may find sound Latin background an essential.
5. Students preparing to be clergymen are usually encouraged to present entrance credits in Latin. For the clergy of the Catholic Church, of course, four years of high-school Latin are obligatory.
6. Journalists and those aspiring to be authors need four years of high-school Latin to learn to know the literary foundations, as well as the word origins, of the language in which they mean to write.
7. A political cartoonist must have a fund of ideas on which to draw for his analogies. Basic for his work is a knowledge of classic mythology, such as is provided especially by familiarity with Vergil. He should have four years.
8. Commercial artists and writers of advertising copy, for similar reasons, will find four years of Latin time well spent.
9. Since Mussolini is frankly mapping his course in today's Italy on the pattern of the Caesars, and since the Italy of today has a very definite bearing on the political economy of the rest of the world, a thorough knowledge of Roman history and an understanding of the Roman qualities of mind are essential for economists, historians, and political scientists; their source material, of course, is in the Latin language. Such students should take as much Latin as their time allows.
10. Persons with scholarly tastes, desiring to acquire a back-

ground for the appreciation of literature and of art and for gracious living, will wish, irrespective of their occupational plans, to have the broad cultural foundation that Latin offers. The amount, in this case, will be determined by individual circumstances.

Is Latin too "hard"?

It is probable that any pupil finding himself classified in any of the above ten groups will be able to do the required work in Latin without too much difficulty. To be included in group ten, a pupil need not feel that he must have established a reputation as a superior student. Any person who is interested in learning about the foundations of the language which he speaks should find some study of Latin worth the effort.

A boy or girl, however, whose scholarship record shows more failures than successes, will not be likely to find in Latin the one thing he can do well. For a consistently poor student, Latin is not recommended.

Choral Reading in Latin

"Choric speech is applicable to subjects other than English and Literature." This statement immediately challenged me to thinking of the possibility of applying verse speaking to Latin. Why not? There was much to consider: adequate material, method of accomplishing such an activity, and its educational value, considering the amount of time which would probably be required.

The group which I wished to have participate was a second-year class. Since the program was a Christmas one, *Adeste Fideles* seemed most suitable for the purpose because of its dignified simplicity, rhythm, and its phrasing pattern.

First the children participating had to learn how to breathe, and how to control and direct the output of breath for sustained speaking. Vowels and consonants had to be practiced to achieve accuracy of speech. The members of the class had to have oral resonance, flexibility, range, and volume of tone. In order to develop these required skills, first short, then longer Latin quotations proved very successful, e.g., *O tempora, o mores!*, *Arma virumque cano, Troiae qui primus ab oris*, etc. Time was taken to

group the voices as high, medium, or low. The use of rhythm and accent was next practiced.¹

Then came the necessity of arranging the lines of the chosen selection according to a specific plan to bring out to its fullest the beauty of the lines to be rendered by the different voices. To avoid an arbitrary pattern the members of the class were asked individually how they thought each line and verse should be spoken to be most effective. This created the speech pattern cooperatively.

Ten to fifteen minutes of the class hour during a period of three weeks were devoted to this choral expression. As soon as the pattern was set the remaining aim was to train the voice groups as well as possible to speak in unison and to work for precise articulation, more perfect resonance, range, flexible tones, and perfect timing.

The final presentation was most effective. To announce the reading two first-year Latin students in tunic and helmet, with shield and javelin, came from each wing to the center of the stage. As they withdrew to the side the opening curtain revealed the choir wearing gold head bands and robed in black gowns, each with an emblem of the golden eagle across the front. Tall candelabra at each side of the choir in addition to the footlights gave an impressive lighting. Three notes sounded on chimes signaled the opening and closing of the speaking choir.

The accomplishment was in my estimation quite worth while. The activity provided a form of artistic expression for the boys and girls. The training in speech and tone given by the choral work had a value in itself. One of the greatest benefits to the Latin class was a much improved, clear, precise pronunciation of Latin.

JEANNE MACNAUGHTON

EAST GRAND RAPIDS HIGH SCHOOL

¹ For methods in teaching choral reading there are many books and monographs available; among them Gullan, M., *Choral Speaking*; Keppie, E. E., *The Teaching of Choric Speech*; Swann, Mona, *An Approach To Choral Speech*; and Curry, S. S. *Foundations of Expression*. They are all published by the Expression Company, 16 Harcourt Street, Boston, Massachusetts.

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for territory covered by the Association of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Russel M. Geer, Tulane University, New Orleans, La., for the Lower Mississippi Valley and the Southwest; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the Middle Western States. News from the Pacific Coast may be sent to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of this date.]

Georgia—Decatur

On June 4 the Black Friars, of Agnes Scott College, presented *The Trojan Women* of Euripides, translation by Gilbert Murray, frankly as "a great piece of anti-war literature written more than two thousand years ago." At the close of a noteworthy performance a loving cup was presented to Elizabeth Cousins, who played the part of Hecuba, for her superior acting throughout the year, while the prize for excellence of spoken English went to Jeanne Flynt, who played the part of Cassandra.

Maine

On March 7, on the occasion of the annual student-written One-Act Play Content, the Classical Club of Bowdoin College produced *The Syracusan Women* (*Idyll xv*) of Theocritus as a curtain-lowerer. The English translation used was that of Andrew Lang. The rôles of Praxinoë and Gorgo were taken respectively by H. D. Ashkenazy and E. W. Najam. The cast, augmented for the second of the three acts—the "Street Scene," comprised twenty-two characters apart from a couple of dogs. The music, composed by W. H. Brown, was sung off-stage by Miss Ruth Roberts. Instructor C. Beam painted the scenery and S. Marshall was production manager. The play was directed by Assistant Professor George S. Quinby and Professor Thomas Means.

Massachusetts

The Classical Club of Greater Boston closed a successful year with a luncheon at the College Club, Boston. The speaker was Dr. George M. A. Hanfmann, of Harvard University, who spoke on "Recent Archaeological Discoveries in Italy."

The following officers for 1938-39 were chosen: president, Professor Alexander H. Rice, of Boston University; vice-president, Dr. Elizabeth E. Evans, of Wheaton College; censor, Miss Jane Perkins, of Brookline; secretary, Clarence H. Gleason, of Roxbury Latin School; members of the executive committee, George E. Lane, of Thayer Academy, Miss Grace A. Johnson, of Belmont.

Besides the splendid production of *Iphigenia among the Taurians* at Wellesley, mentioned in the May issue,¹ we record two notable presentations of Greek plays: a brilliant performance of the *Antigone* of Sophocles by the students of Boston College, May 21, in the Stadium on Alumni Field; and the production by the Poets' Theatre of Harvard of the *Alcestis* of Euripides on the evenings of May 19, 20, and 21. The *Alcestis* was given in English, in the new translation of Dudley Fity and Robert Fitzgerald, an "easy-flowing, almost colloquial translation, which retains the dignity of the play without bogging down the spectators in too much iambic pentameter."

Michigan—Detroit

In a radio broadcast over W8XWJ, the Detroit Nuns' ultra high frequency station, the students of the Latin Department of Marygrove College, Detroit, honored the Augustan Bimillennium on May 19. The program consisted of three parts: a dialogue entitled "The Augustan Exhibition of Roman Civilization"; a paper on "The Statesmanship Qualities of Augustus"; and "Personality Traits of Augustus" presented in dialogue form.

Michigan—Orma F. Butler

Dr. Orma F. Butler, Assistant Professor of Latin and Curator of Archaeological Collections at the University of Michigan, died June 16. Dr. Butler had been a member of the University of Michigan faculty since 1912, and was cited at the University centennial alumnae dinner last June as "a distinguished member of the faculty, as a teacher of noteworthy ability, and for her loyalty and high professional ideals." She was closely associated with the late Professor Kelsey not only in his work at Carthage and Pompeii but also in organizing and developing the Archaeological Museum at the University of Michigan.

She was an active member of the Classical Association of the Middle West and South, an organization in which both her scholarship and her personal qualities were highly appreciated.

¹ CLASSICAL JOURNAL XXXIII, 508.

Mississippi

On April 23 the members of the Classical Club of Blue Mountain College, arrayed as Olympian deities, gathered at the summons of Zeus for an evening of festivity. Dean and Mrs. Charles D. Johnson, who have helped to make the classics live on the campus of Blue Mountain College, were the only additional guests.

Eos welcomed the participants and presided during the evening. The celestial program consisted of a toast to wine by Dionysus, a dance by Ares; following this toasts and verses characteristic of each deity were given.

New Hampshire—Charles Darwin Adams

Charles Darwin Adams was born at Keene, New Hampshire, in October, 1856, and died at New Milford, Connecticut, in May, 1938. He graduated from Dartmouth College in 1877, and received the degree of M.A. in 1880. From 1879 to 1881 he studied at the Andover Theological Seminary, and in 1885 was ordained as a Congregational minister. During the year 1890-91 he studied at the University of Kiel, Germany, under Friedrich Blass, and received the degree of Doctor of Philosophy from that institution. On his retirement from the faculty of Dartmouth College in 1927, he was given the honorary degree of Doctor of Letters.

The two chief interests of his life were teaching and research. In fact he was an outstanding example of that somewhat rare combination, an enthusiastic and stimulating teacher and a productive scholar. After several years of teaching experience at Morrisville, Vermont, and at Cushing Academy in Massachusetts, he was for nine years Professor of Greek at Drury College, Springfield, Missouri, and in 1893 became Lawrence Professor of Greek at Dartmouth College, a position from which he retired in 1927 on the fiftieth anniversary of his graduation.

During these years of service to his own college, he not only won the high esteem of his students and his colleagues by his ability as a teacher and by his scholarly achievements, but through his wisdom and sound judgment contributed very largely to the counsels of the college.

His publications made his name familiar to all classicists. As an alumnus of the college of Webster and Choate he perhaps came naturally under the spell of Greek oratory, and to this subject he consecrated the study of his mature years. Lysias profited by his editing. From the pages of the "Loeb Classical Library" Aeschines spoke in the words of a New Englander. Demosthenes and his Influence were brilliantly treated in the series entitled "Our Debt to Greece and Rome." No stress of daily academic tasks kept him from his study; no burden of advancing years dulled his enthusiasm. He was largely responsible for the foundation of the Classical Association of New England, and was its first president, in 1906-07. Besides the books already mentioned, he wrote articles for many periodicals. Within a month of his

death his last article appeared in *Classical Philology*, his clarity undimmed, his logic unimpaired. He died in the harness of scholarship.

H. E. BURTON

DARTMOUTH COLLEGE

New York City—Regis High School

On the evening of May 20 the Homeric Academy of Regis High School presented its annual Public Symposium in the Regis Auditorium before an all-classical audience composed of representatives from the faculty and student-body of most of the metropolitan high schools, colleges, and universities. At the close of the performance the general belief of the audience was that it had witnessed one of the most ambitious, pleasing, and stimulating intellectual presentations in secondary school annals.

The program was divided into three sections. In Part the First, "Homer, Epic Poet," the entire *Iliad* was presented for defense, with special emphasis on Greek reading, translation, and interpretation. The student defenders, each of whom had three books of the *Iliad* assigned to him, were Joseph Riordan, John Holland, Timothy Curtin, John Price, Louis Mauro, John Lombardi, Peter Wiley, and Fred Bechtold.

Each of the defendants was required to expound his matter in the face of difficulties proposed by a distinguished professor of the classics. These Guest-Objectors were the Rev. Francis P. Donnelly, S.J., Ph.D., Litt.D., Fordham University, New York; Mr. Daniel E. Woods, M.A., Manhattanville College of the Sacred Heart, New York; the Rev. Neil J. Twombly, S.J., Ph.D., Woodstock College, Maryland; Mr. Harry W. Kirwin, LL.B., Regis High School, New York; Mr. Joseph Monaghan, M.A., Manhattan College, New York; Dr. Habib Awad, St. John's College, Brooklyn; Mr. Joseph T. Clark, S.J., M.A., St. Peter's College, Jersey City; and Dr. Robert H. Chastney, Townsend Harris Hall, New York. Chairman of the evening was Mr. Arthur Claydon, Ph.B.

Part the second, "Homer, Educator of Greece," comprised a defense of research on special problems connected with the *Iliad*, in which the twenty-one members of the Academy all took part. Topics for discussion ranged from the "Historical Background of the *Iliad*" through the "Homeric Question," to the "*Iliad* through the Ages." Objections were again proposed by the distinguished Guest-Objectors.

The unforgettable climax, the bombshell of the evening for the audience, came in Part the Third, "Homer, Dramatist," wherein was presented, in full costume, in the original Greek, the entire "Quarrel Scene" of *Iliad* I, 1-305. The part of narrator was played by John Bauer, in the guise of a bard of the heroic age; Chryses, a priest of Apollo, who comes to the Grecian Camp to ransom his daughter, was enacted by Joseph Duggan; Raymond Valerio and Fred Bechtold played Agamemnon and Achilles, the protagonists; Peter

Wiley donned the garb of Calchas, the renowned seer of the Achaeans who guided their ships to Troy; the goddess Athena, who descends from heaven to restrain the wrath of Achilles, was depicted by Lawrence Cusack; while John Ward portrayed Nestor, the sweet-tongued orator of the Pylians. Rendered entirely in the musical rhythm of the original; acted with perfect interpretative skill; enhanced by the striking proportion of costume and scenic effects; the flawless performance held the attention of the audience from first to last. It was difficult to realize that the actors were high-school boys, such was the maturity and insight glowing in their rendition.

At the close of the evening with Homer, the Board of Judges awarded a suitable prize to Fred Bechtold, who defended Books xxii-xxiv, and enacted the rôle of Achilles, in recognition of the finest individual impression of the evening.

Ohio—Wooster

The Classical Club of the College of Wooster collaborated with Alpha Upsilon Chapter of Eta Sigma Phi in presenting on May 24 their seventh annual classical play. The play chosen was the *Adelphoe* of Terence and it was given, as usual, on Kauke Quadrangle, under flood lighting, before a large audience from the town and college.

Wisconsin

The foreign language section of the Northeastern Wisconsin Education Association met at Appleton on April 8, 1938. Dr. Louis C. Baker, Professor of Modern Languages, Lawrence College, spoke on "New and Old Problems of the Language Teacher," stressing the cultural and practical aspects of modern languages and answering objections raised by others. Dr. Frank R. Kramer, of Beloit High School, speaking on the topic, "The New Outlook for Language," discussed the social science phase of Latin. He emphasized the value of integration, the importance of words, and the vital necessity of understanding language by way of its historical perspective. An eager discussion followed the presentation of the formal papers. William J. Chapitis, of Menasha, was chairman of the meeting.

Recent Books¹

[Compiled by Herbert Newell Couch, Brown University.]

- ABEL, HEINZ, *Zahnheilkunde bei Hippokrates* (Doctor's Thesis): Frankfurt a. M., Baum (1937).
- ANTONSSON, O., *The Praxiteles Marble Group in Olympia*: London, Cambridge University Press (1937). Pp. 210, illustrated. 10s. 6d.
- BÉQUINON, Y., *Recherches archéologiques à Phères de Thessalie*: Paris, Les Belles Lettres (1937).
- BLAKE, WARREN E., *Charitonis Aphrodisiensis de Chaerea et Callirhoe Amatoriarum Narrationum Libri Octo*: New York, Oxford University Press (1938). Pp. 142. \$3.50.²
- BOAK, A. E. R., *University of Michigan Historical Essays* (History and Political Science Series, Vol. II): Ann Arbor, University of Michigan Press (1937). Pp. 189. \$2.25.
- BONNER, R. J., and SMITH, GERTRUDE, *The Administration of Justice from Homer to Aristotle*, Vol. II: Chicago, University of Chicago Press (1938). Pp. vii+320. \$3.50.
- BRUN, V., *Alcibiades*: London, Putnam (1937). Pp. 373. 3s. 6d.
- CASSON, STANLEY, *Ancient Cyprus*: London, Methuen (1937). Pp. 226, illustrated. 7s. 6d.
- CLODD, EDWARD, *The Story of the Alphabet* (New Edition): New York, Appleton-Century (1938). Pp. 209, illustrated. \$1.25.
- DEVAMBEZ, PIERRE, *Grands bronzes du musée de Stamboul*: Paris, de Boccard (1937). Pp. 125, 44 plates. Fr. 150.
- GIESECKE, WALTHER, *Antikes Goldwesen*: Leipzig, Hiersemann (1938). Pp. 255, 6 plates. RM 26.
- Golden Cockerel Greek Anthology*, A Selection edited with Translation into English Verse by F. L. Lucas, and with line Engravings by L. Sandford: London, Golden Cockerel Press (1937). £5. 5s.
- GOLDSMITH, MARGARET, *Sappho of Lesbos*: London, Rich (1938). Pp. 278. 10s. 6d.
- GRANT, CHRISTINA PHELPS, *The Syrian Desert, Caravans, Travel, and Exploration*: New York, Macmillan (1938). Pp. 425, illustrated, maps. \$5.00.
- HERMAN, Y., *Antonina*: London, Routledge (1937). Pp. 470. 8s. 6d.
- HICKMAN, RUBY MILDRED, *Ghostly Etiquette on the Classical Stage* (Iowa Studies in Classical Philology VII): Cedar Rapids, Iowa, the Torch Press (1938). Pp. 226. \$3.00.

¹ Including books received at the Editorial Office of the CLASSICAL JOURNAL, Washington University, St. Louis, Mo.

² Wrongly priced at \$5.00 in our May issue.

- KRAUS, RENÉ, *Theora, the Circus Empress*, Translated by June Head: Garden City, Doubleday, Doran and Co. (1937). Pp. 337.
- LESKY, ALBIN, *Die griechische Tragödie*: Stuttgart and Leipzig, Kröner (1938). Pp. viii+258, illustrated. RM 2.75.
- LUDWIG, EMIL, *Cleopatra, the Story of a Queen*, Translated by Bernard Miall: New York, Viking Press (1937). Pp. 342, illustrated. \$3.50.
- MACKENZIE, COMPTON, *Pericles*: London, Hodder, Stoughton and Co. (1937). Pp. 351. 18s.
- MAHR, A. C., *The Origin of the Greek Tragic Form*: New York, Prentice-Hall (1938). \$3.00.
- MERRITT, B. D., *Documents on Athenian Tribute*: Cambridge, Harvard University Press (1937). Pp. vi+135, illustrated, 2 plates.
- MOORE, R. W., *The Romans in Britain*, A Selection of Latin Texts with notes: London, Methuen (1938). Pp. 224, map, illustrated. 6s.
- MULDOON, H. C., *Lessons in Pharmaceutical Latin and Prescription Writing and Interpretation*: New York, Wiley (1937). Pp. 232. \$1.75.
- NIEBERGALL, V., *Griechische Religion und Mythologie in der ältesten Literatur der Römer* (Doctor's Thesis): Limburg a. d. Lahn, Limburger Vereinsdr. (1937). Pp. 46.
- NOE, SYDNEY P., *A Bibliography of Greek Coin Hoards*² (Numismatic Notes and Monographs, No. 78): New York, American Numismatic Society (1937). Pp. 362.
- PAYNE, HUMPHREY, and YOUNG, G. M., *Archaic Marble Sculpture from the Acropolis*, Vol. I, Text, Vol. II, Plates: London, Cresset (1937). 42s.
- PHAEDRUS, *Fables*: Paris, Vrin (1937). Pp. 464. Fr. 18.
- PHELPS, W. G., *Three Roman Poets and their Messages*, Essays on Vergil, Horace, and Juvenal: Shreveport, La., A Publication of Centenary College (1938). Pp. iii+24. \$0.25.
- PICCIOTTO, *Perseus et Andromeda*, the Chancellor's Prize for Latin Verse Composition, 1938: Oxford, Basil Blackwell (1938). Pp. 10. 2s.
- PICKMAN, E. M., *The Mind of Latin Christendom*: New York, Oxford University Press (1937). Pp. xi+738. \$5.00.
- PIERON, A., *Catullo, Properzio, e Tibullo*, cenni biografici e critici: Milan, Sonzogno (1937). Pp. 60.
- PITTET, ARMAND, *Vocabulaire philosophique de Sénèque*: Paris, Les Belles Lettres (1937). Fr. 35.
- PLATO, *Oeuvres complètes*, Tome II, Protagoras, Euthydème, Gorgias, Ménexène, Ménon, Cratyle: Paris, Garnier (1937). Pp. 580. Fr. 18.
- PLATO, *Oeuvres complètes*, Tome III, Banquet, Phédon, Phèdre, Théétète, Parménide: Paris, Garnier (1937). Pp. 608. Fr. 18.
- PLATO, *Phaedrus, Ion, Gorgias, Symposium, Republic, Laws*, Translated by Lane Cooper: New York, Oxford University Press (1938). Pp. 425. \$3.50.
- POPE, HUGH, *Saint Augustine of Hippo*: London, Sands (1937). Pp. 427. 12s. 6d.

- PROPERTIUS, Translated into English Verse by A. S. Way: London, Macmillan and Co. (1937). 2s. 6d.
- Quantulacumque, Studies Presented to Kirsopp Lake by his Pupils, Colleagues, and Friends: London, Christophers (1938). 21s.
- QUENNELL, MARJORIE and C. H. B., *Everyday Life in Roman Britain* (Second Edition, Revised and Enlarged): London, Batsford (1937). 5s.
- RACKHAM, H., *This Way and That*, Translations into and out of Greek and Latin Verse and Prose: London, Heffer (1937). Pp. 120. 3s. 6d.
- RITCHIE, F., *Fabulae Faciles*, A First Latin Reading Book of Continuous Stories (New Edition, Revised by J. W. Bartram): London, Longmans, Green and Co. (1937). Pp. 168, illustrated. 3s.
- ROGERS, FRANCES, and BEARD, ALICE, *Five Thousand Years of Glass*: New York, Stokes (1937). Pp. 319, illustrated. \$2.50.
- SACHS, CURT, *World History of the Dance*: New York, Norton (1937). Pp. 448, 32 plates. \$5.00.
- SCHRADER ET GALLOUEDEC, *Atlas classique*: Paris, Hachette (1937). Fr. 26.
- Select Epigrams from the Greek Anthology, (Greek Text) Edited by J. W. Mackail: New York, Longmans, Green and Co. (1938). Pp. 166. \$1.50.
- SCHWAB, R., *Die Ohrenheilkunde bei Hippokrates* (Doctor's Thesis): Frankfurt a. M., Hoffman (1936).
- SHERMAN, C. P., Editor and Translator, *Epitome of Roman Law*, A Collection of almost 700 Selected Texts of Principles and Rules in Roman Jurisprudence: New York, Baker, Voorhis and Co. (1937). Pp. xxvii+330. \$6.00.
- SPRÖDOWSKY, HANS., *Die Hellenisierung der Geschichte von Joseph in Ägypten bei Flavius Josephus* (Doctor's Thesis): Greifswald, Dallmeyer (1937). Pp. 189. RM 3.50.
- STEIDLE, BASILIUS, *Patrologia*: St. Louis, B. Herder Book Co. (1937). Pp. 294. \$2.40.
- STILLWELL, RICHARD, *Antioch-on-the-Orontes, II*, The Excavations, 1933-36: Princeton, Princeton University Press (1938). Pp. vii+212, 80 plates, 9 plans. \$22.00.
- SZEGO, PAUL S., *Collecting Greek Coins*: New York, Wayte Raymond (1937). Pp. 15, illustrated.
- Three Greek Plays, Prometheus Bound, Agamemnon, Trojan Women, Translated with Introductions by Edith Hamilton: New York, Norton (1937). Pp. 239. \$2.50.
- VOGT, JOSEPH, *Cicero und Sallust über die catilinarische Verschwörung*: Frankfurt a. M., Diesterweg (1938). Pp. 71. RM 2.
- WALTER, GÉRARD, *Brutus et la fin de la république*: Paris, Payot (1938). Pp. 240. Fr. 30.
- WEBER, WILHELM, *Römisches Herrschertum u. Reich in 2. Jahrh.*: Berlin, Kohlhammer (1937). Pp. vi+409, 11 plates, 3 maps. M. 9.60.
- WHARTON, ERIC L., *Wine Dark Seas*: London, Williams and Norgate (1937). Pp. 309, illustrated by the author. 12s. 6d.